

STRICTLY
AD LIB

by THE SQUARE

The General Amusement Corporation will change its name to General Artists Corp. to eliminate numerous queries about slot machines, juke boxes and pinball contraptions. . . . Dinah Shore has been signed by Columbia Records, and Edward Wallerstein and Manie Sacks will go to California for her first waxing.

Lillian Lane leaves Randy Brooks to join Tex Beneke and is replaced by Pat Cameron, former Sonny Dunham chirp and wife of Billy Usher, who already sings for Randy. . . . Beneke, heading a combo of many Glenn Miller band vets, plays the Metropolitan theater in Providence January 17 to 19, opens at the Capitol in New York on January 24.

The Modernaires recording of *Coffee Five*, *Doughnuts Five* brought them a couple of offers from sinker factories for air shows with the song as theme, but so far—no dunk. . . . Rumor of Bing Crosby's death was so strong just before Christmas that west coast dailies were obliged to publish official denials by his brother, Larry.

Jimmy McPartland has signed for six months with the USO in England with a six-piece combo, drums, bass, guitar and clarinet, plus his wife, Marian Page on piano and himself on trumpet. . . . In addition to the switch from Charlie Queener to Mel Powell on piano in the BG band, trumpeters Peanuts Hucko and Bernie Privin replaced Tony Faso and Louis Mucci.

Count Basie's three weeks at the Roxy in Manhattan has been put back from February to early April. . . . Mildred Bailey opens at the Blue Angel in NYC today (Jan. 14). . . . Markey Markowitz, last with Boyd Raeburn, took Neal Hefti's chair with Woody Herman. Neal will concentrate on writing and arranging for the Herd. . . . Sonny Berman bought a monkey and keeps it in a cage in the band's dressing room at the Paramount.

Teddy McRae, one time arranger for Artie Shaw, took a fourteen piece crew into the Sudan Club in Harlem, following Andy Kirk. The club, on the site of the original Cotton Club, is having trouble, with many taxi drivers refusing to roll uptown. . . . Masters of Art Mooney's first waxings for Vogue records were destroyed in a recent fire in the firm's Detroit laboratory.

Ken Kersey, pianist, will shed his uniform in about three weeks. . . . Billy Kyle, out of the navy, rejoins John Kirby, who is using Charlie Shavers after theater hours while he shops for a permanent trumpet man. The Kirby band closes at the Copa bar January 16, plays dates in Washington and Boston and will return to the Gotham spot in six weeks.

The Teddy Wilson's are expecting that bird. . . . George Paxton has been dropped from the Rob-

BLUE NOTES

By ROD REED

The "Best in American Jazz" concert drew the worst weather of the season. It was BIAJ vs. WIAW.

1945 will be remembered as the year in which the Woody Herman band won everything but the Kentucky Derby.

Those advertising jingles should be called "jangles" because of what they do to the nerves.

Icky Vicki thinks a dress rehearsal is when a vocalist tries on a new evening gown.

Chickery Chick is about due to lay an egg.

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Groaner Swings Hips As Death Rumor Spreads



New York—While rumors were floating thick and fast around the west coast concerning Bing Crosby's reported death (or at least seriously ill with an incurable ailment) the Groaner was having himself a ball at one of the stay-up-late places. In fact, he was getting a rumba lesson from Nanette Fabray, *Bloomer Girl* star. And it looks as if she might be chiding Bing for missing that slow hip movement. There was obviously little truth to the rumors. Acme photo.

bins stable of bands and artists. . . . Billie Rogers has cancelled plans to organize her own combo. . . . Prominent band leader states he's studied musicians long enough to know that trumpet players are the No. 1 wolves, with saxmen running a close second, and that drummers and bass pluckers pay the most alimony.

Georgie Auld Keeps Busy

New York—Georgie Auld was set at press time to go into Donahue's, New Jersey spot planning reopening to compete with the Meadowbrook and Newark's Terrace room. Booking would be for ten weeks, with the attractive addition of several major network air shots weekly.

The band was set to record several sides for Musicraft today. Among sides to be cut were Georgie's theme, *I've Got A Right to Know*, *Stormy Weather* (featuring Lynne Stevens), *Just You, Just Me*, and two original jump numbers, *Carter Starter* and *Chicken Lickin'*.

Sonny Skylar To Do Score Of Wolper Show

New York—Sonny Skylar, off on a personal appearance tour since the first of the year, contracted with Dave Wolper prior to departing to do the score for the projected new musical comedy *How Goes It?* which Wolper plans to trot out for spring.

Skylar really came into his own during the war, with such to his credit as *Besame Mucho*, *Waiting for the Train to Come In*, *Amor*, *Amor*, etc.

Henry Brandon Takes Edgewater Beach Spot

Chicago—Henry Brandon will replace the new Orrin Tucker band at the Edgewater Beach hotel on Jan. 23. The Tucker outfit, organized only a few weeks ago after the maestro's discharge from the navy, was on the bandstand four weeks.

Petrillo Foreign Broadcast Edict To Backfire?

New York—Although Petrillo's most recent edict has prevented American radio stations from broadcasting musical programs emanating from foreign countries since Dec. 31, the ban hasn't yet inspired foreign unions to thumb down American music.

Almost simultaneously with the AFM president's edict, the Benny Goodman Sextet recorded a special program of swing music which was aired by the British Broadcasting Company during one of the peak night listening periods on British radio—the holiday season.

BBC regularly presents three programs of top American music combinations, the others (plus the Goodman Sextet) being Duke Ellington's band and an outfit known to the British as Johnny Guarneri's Swing Seven.

Although Petrillo's order throttles all musical programs from other lands except Canada, apparently the ban wasn't going to work in reverse. BBC was going to continue to air American programs, possibly realizing that the order was in effect before the war, and was being reinvoiced to protect American musicians from foreign competition.

According to Petrillo, foreign musicians can do Americans out of jobs without ever entering the States, through the medium of short wave.

Religious programs, those from the Vatican, for example, are exempted under the ruling.

Bob Crosby Returns To Air On Ford Pitch

Los Angeles—Bob Crosby and his new band returned to air ways with a commercial radio show Jan. 1 on new pitch for Ford, a weekly stint on CBS at seven p.m. Mondays. Town Criers vocal group hold regular assignment. Guest stars appear on each show.

Robbins Artists' Bureau Goes Single

New York—The Robbins Artists' Bureau will go on its own soon as the American Artists' Bureau, Inc. under the guidance of Buddy Robbins and Howie Richmond, with expansion into fields other than dance bands.

Agency has been part of Jack Robbins music holdings, which has been partly controlled by MGM film interests. It's understood that pressure from the film people forced Robbins to buy outright the talent firm and to turn it over to his son and the present agency manager.

Among attractions held by Robbins are bands of Georgie Auld, George Paxton, Bobby Byrne, Johnny Morris and John Kirby as well as Billie Rogers and Sarah Vaughan.

Benny Goodman Signs M. Powell

Los Angeles—Mel Powell, *Down Beat's* "All-Star Band" pianist of 1945 and former member of AAF band headed by the late Glenn Miller, joined Benny Goodman Dec. 23. Band opened Jan. 3 at Culver City's Meadowbrook.

Edwin F. Stevens Decca Exec Dies

New York—Edwin F. Stevens, Jr., 43, executive vice president of Decca Records, died of a heart ailment Dec. 20.

He served as executive vice president of the record company since its organization in 1934, and previously had been VP in charge of sales and general manager for the Columbia Phonograph Company.

Mr. Stevens was also exec VP of the Decca Distributing Co., The Brunswick Radio Corp., The Northern Music Co., The Sun Music Co., the Clarence Williams Music Co. and the World Broadcasting System, Inc.

Beat Sponsors Twin Concerts With Ellington

Chicago—Twin concerts, afternoon and evening, by Duke Ellington and his famous orchestra, will be sponsored by *Down Beat* on Sunday, January 20, here at the Civic Opera, the scene of the sensational Ellington concert last March, which drew a capacity audience and for which literally hundreds of requests for seats had to be refused.

Because so many fans were unable to attend last year and were disappointed, it was decided to schedule two sessions this year, one in the afternoon and one in the evening. The programs played will be identical and the scale of prices will be the same for both concerts.

Present Trophies

Purpose of the event, like last year, will be to present Duke and several of his men with the awards which they won in the annual *Down Beat* band poll. Although Woody Herman copped the swing crown this year, the Ellington band placed second in the swing poll and third in the sweet division, and Duke will be given an award as runner-up.

Three of his musicians, Johnny Hodges, alto sax; Harry Carney, baritone sax and Lawrence Brown, trombone, won places in the all-star band which *Beat* readers selected in the ninth annual band poll. These men also will receive trophies, which probably will be presented during a half-hour broadcast tentatively scheduled over the ABC radio network at 10:30 p.m.

Coast All-Star Concert

Norman Granz, jazz concert impresario on the west coast, is planning a *Down Beat* poll winners' concert on January 28 at the Philharmonic Auditorium in Los Angeles, on which occasion most of the 1945 poll winners who are in California now will receive their trophies. The following winners are expected to be in that vicinity on the date of the concert:

Benny Goodman, favorite soloist; Ziggy Elman, trumpet; Willie Smith, alto sax; Charlie Ventura, tenor sax; Mel Powell, piano; Anita O'Day, fave band vocalist; Spike Jones, King of Corn; Bing Crosby and Jo Stafford, fave single vocalists and the 'Pied Pipers, best small vocal combo.

Whether all of these can make an appearance at the Granz concert to receive their *Down Beat* (Modulate to Page 21)

Hampton Pulls Big Clevel. Mob

Cleveland—Lionel Hampton pulled terrific throng of some 8,000 into the Public hall here for a Christmas night dance. Despite the absence of drummer Jimmy Crawford, who has since left the band, and pianist Milt Buckner and the effects of a brutal cross-country hop, the band knocked out the strongly colored audience.

Also a solid attraction, in this case for a full week at the Showboat nitery, was the Georgie Auld crew, who enjoyed a solid reaction to his band.

Duke and Billy On The Cover

Duke Ellington and his arranger, Billy Strayhorn, are the cover subjects for this issue as a token of the Ellington concerts which *Down Beat* will sponsor on Sunday afternoon and evening, January 20, at the Civic Opera in Chicago. Strayhorn, whose nickname in the band is "Swee' Pea," has done a bit of composing, too, often in collaboration with his mentor, and on some occasions has substituted for his boss at the piano.

Latest Romance Rumor



New York—The stream-lined Jo Stafford, swathed in mink, comes into La Guardia Airport with her manager Mike Nidorf. Jo denies all rumors of their marriage but lets Mike carry the bag—which proves exactly nothing.

NJF Dixieland Contest Unearths Future Stars

New Orleans—Something new was started recently by the National Jazz Foundation when they sponsored a Dixieland jazz contest among the New Orleans high school bands. While school bands have competed before, this is the first time that there has been a contest for just the jazz element in high school groups.

On December 2, the NJF held a contest here. After two hours of judging some wonderful music produced by the teen-agers, the NJF judges picked the S. J. Peters high school band as the best combination.

Bands played the required number, *Tiger Rag*, and then broke out with their own tune, usually N.O. standards. Most combinations were of five or six musicians, several girls were in the groups.

Contest was deemed a tremendous success with the tremendous interest and musical ability shown among the younger generation. The Foundation plans to stage another concert next year in a desire to stimulate interest among the young talent of New Orleans that jazz may be perpetuated, and that stars of the future may be developed.

Maurice Cohen Tries New Field

Los Angeles—Maurice Cohen, manager of the Hollywood Palladium, has entered the artist management field, with first enterprise the development of Paul Neighbors, former Hollywood bandleader recently released from the army.

Neighbors, who was leader of CBI theater band at Kunning, China has abandoned plans for a band in favor of a career in radio and pictures as a solo attraction.

Buddy Johnson Gains Popularity

Chicago—Buddy Johnson continues his tour deep through the south on one-night stands with his rising band through February. Early spring dates at the Trianon and Club Plantation in Los Angeles will follow after a trek through the southwest.

Band recently scored at two college dances—at Clemson college and at the Alabama State Teachers college.

The Vibrato!

Frank Sinatra may be known as "The Voice," but henceforth his sepi counterpoint, singing maestro Billy Eckstine, will be billed as "The Vibrato" as a result of the findings of a group of voice experts who declared that Eckstine has the widest vibrato of any of the current crop of popular male singers.

Maestro Eckstine, originally known as the "Sepia Sinatra," finds his new tag spreading rapidly. Already one of his biggest Harlem fan clubs, formerly "The Girls Who Give In When Billy Gives Out," has been changed in name to "The Vibrato's Vibrators."

Shaw, McIntyre Make Disc News

New York—Artie Shaw and Hal McIntyre, released just recently from RCA-Victor recording pacts, made news with reports that Shaw was to sign an attractive deal with Musicraft records on his arrival from the coast, and that McIntyre had signed a year's contract with options calling for 24 sides annually with Cosmo.

Shaw's contract was unusual in the alleged stipulation that the clarinetist would be accorded complete freedom in his selection of recordings, how often he records and even where they would be made. Despite previous trade reports, he will not have a financial interest in the firm.

Signing of the contract is understood to be waiting only Shaw's arrival in New York.

McIntyre's signature on a Cosmo contract caused considerable surprise within the Biz, as the record firm had been rumored on the verge of collapse. Most of the firm's executives had walked out in disagreement about salaries, and Henry Reichhold, Detroit millionaire, who was backing the company, had withdrawn his financial support.

Mac's contract calls for 12 records per annum, with a minimum guarantee of 1,800,000 plat- ters yearly.

The bandleader supposedly investigated thoroughly the financial and production aspects of Cosmo before putting his signature on the contract.

Orrin Tucker's new band was ready to sign with Musicraft, while the Cosmo stable of talent, including Susan Reed, Eileen Barton, Jerry Wayne, Barry Wood among others, were not having their options dropped, as trade talk also had it.

Eckstine Into Apollo

New York—Billy Eckstine and his band have an Apollo theater date in Harlem week of Jan. 25.

Date Trouble



New York—Really stacked, eh fellas? Yet she has the worst trouble getting a date. Sure 'nuff, it's Mirium of NBC's Bob Hope show. Now that we've published this picture we bet poor Mirium will be fighting them off. The real name is Trudy Even, boys.

Ya Gotta Pick 'Em Young



Chicago—With the influx of young musicians in the biz, Benny Strong, at the Bismarck hotel currently, auditioned young David Press, all of two and half years old, for a trombone chair. David takes after his pop, Bernie Press, arranger and tram man with the Strong crew.

Eddy Duchin Yearns For The Concert Stage

New York—Eddy Duchin, now 36 and with four years of the navy behind him, has come to the point where he admits that during all the years he led a band he didn't want to lead a band at all—he wanted to be a concert pianist.

This might smack of the idea that Eddy has gone over to the ranks of those with the lengthy hirsute adornment (all right, long hairs, to you), but it should be pointed out that the pianist said it almost at the very minute he bowed in for the cheese sponsor. He's playing some piano and doing some lines with Frank Morgan, who substitutes for Crosby, but he's not leading a band. Which may or may not have helped him decide the concert business was strictly up his alley. Now, he says, for the first time he'll have the opportunity for the necessary study and practice, and eventually will emerge a first class solo artist.

Duchin bowed in on the show right after New Year's while Crosby was still saying he wasn't going back on the air, and his sponsor, with a ten-year contract, was saying the Groaner was.

Heavy Losses In Recent Wax Fires

Chicago—Fires in the plants of two record companies, one in Los Angeles, the other in Detroit at the Vogue laboratories, caused heavy loss of equipment and destroyed several valuable masters.

Detroit fire destroyed masters just waxed by the Art Mooney band. Fire also postponed sessions set for this month, including one for the Frankie Masters band.

The coast fire was in the plant of the Charles Eckhart co., outfit that processes masters for many coast wax firms. Among those who had masters at plant in process of preparation were operators of such labels as Exclusive, Excelsior, Sunset and Jump. Full extent of damage was not determined at this writing.

Alvino Rey And Capitol Tie Knot

Los Angeles—Alvino Rey's newly formed band, which made its debut at the Casino Gardens last month, will be a Capitol records attraction, according to present indications.

Stevens Return For Frankie Master Crew

Chicago—Frankie Masters returns to the Stevens hotel in late February for an extended stay into late spring. Band is currently at the Downtown theater, Detroit.

Miller Death Now Official

New York—In a wire to Glenn Miller's wife at Teaneck, N. J., the United States Army Air Forces officially notified Mrs. Helen Burger Miller that the bandleader was presumed dead. The telegram was delivered exactly a year and a day after Miller's disappearance over the English Channel during a flight in an army plane from London to Paris on Dec. 15, 1944.

Don W. Haynes, then a lieutenant who along with Warrant Officer Paul Dudley ran the AAF band after Miller's tragic disappearance, has contracted several former members of band, entire personnel of which is now discharged or on the verge. Members signed with Haynes are nucleus of crew that will be fronted by Tex Beneke, tenor star with Miller's pre-war band, for GAC.

Ray McKinley, however, who played drums with Miller's AAF Band and was separated from service a couple of months back, has begun building his own new band. McKinley's future crew has already been signed by Majestic to a two year waxing contract.

Changes In the Les Brown Band

New York—Warren Covington, trombonist, who has been with the Coast Guard show, Tars and Spars, was recently released and joined Les Brown, replacing Nicky DiMalo. DiMalo joined the CBS staff. Paul Tanner, who left Brown to join Tex Beneke, was replaced by trombonist Bill Foreman.

Doris Day was out of the band for a week with a throat ailment and Jane Harvey, former BG vocalist, handled the vocals during her absence.

Jobs Galore For Butterfield

Chicago—Billy Butterfield, who is just out of the army, isn't worrying about getting along in civilian life. He's currently supposed to join the new Ray McKinley ork and is also reported set with Benny Goodman. Capitol wax sessions made while the trumpet star was in GI khaki, certainly did little harm for his rep.

Registers Jingle In Canada's Jump-Town

By DILLON O'LEARY

Toronto—This city has become Canada's jump-town, and cash registers are jingling in harmony with those torrid notes which have been heard at jazz concerts and one-niters recently.

Duke Ellington's appearance here on Dec. 27 and 29

proved that this city is definitely hip. On those two days he played three concerts and one dance. An estimated 7,500 heard the Ellington band, which is a fair crowd in this city of a million persons.

Outside of Toronto and Montreal, Canada is pretty much an oasis of mickey mouse music, in which occasional small swing crews are formed, only to disappear soon. Touring American bands seldom hit any Canadian cities except Toronto and Montreal. There are, of course, some jazz fans in every part of the country; but their hot music fare is off records or the radio. In Toronto the local bands which play good jazz are those of Bert Niosi, Ellis McLintock and Trump Davidson.

American Orks Draw

American bands have visited Toronto and been appreciated for some years. One night last May Tommy Dorsey's crew drew almost 7,000 into the Maple Leaf Gardens and set a record. More recently, Woody Herman, Count Basie, Lionel Hampton and Benny Goodman have drawn between 2,500 and 4,500 on one-niters.

But it was only late this year that a promoter caught onto the possibility of jazz concerts. The first one was held on Oct. 30, Sydney and Wilbur De Paris, Budd Johnson, Willie (The Lion) Smith, Al Hall and Danny Alvin dispensed their brand of hot music to over 1,000 persons in a

small hall. It was a success both musically and at the box office.

Jazz Stars Play

Two weeks later another concert was booked for a larger hall. Slam Stewart, Charlie Parker, Trummy Young, Erroll Garner and Hal West were in the line-up. But only about 1,200 paid admittance. Garner's piano and West's drumming were excellent, but the others played spottily.

Doubts about the popularity of jazz here were dispelled, however, when Ellington arrived on Dec. 27 and that night packed about 2,600 into Massey Hall for a concert. This success led the promoters to foolishly venture a last-minute Ellington matinee concert on Dec. 29, which drew less than 600 due to lack of advance notice. But on the morning of the same day Ellington had an enthusiastic audience of about 1,500 youngsters while the band broadcast over a local station. The orchestra finished out this gruelling day playing for close to 3,000 at the Queensway ballroom.

CJBC Jazz Bash

Ellington was not the only attraction on the 29. On that afternoon about 500 were attending a jam bash of Toronto musicians in a local radio studio. The show commemorated the fourth anniversary of the Ten-Ten Swing club of station CJBC, whose weekly Saturday afternoon airshots of an hour and a half of old and new hot platters have done much to spread the gospel of hot jazz in Toronto. This was the first jazz concert of local musicians here, but more are on the agenda now.

Beneke Dates Capitol Theater

New York—Tex Beneke, who is directing the nucleus of the former Glenn Miller band, will follow Tommy Dorsey into the Capitol theater here, for the band's first big theater date since being discharged from the service. Dorsey, who opened December 20 for four weeks with options, will probably be held over and the exact opening date for Beneke was not set at press time.

Ah, Wilderness

Chicago—Honeymoons are always something to be remembered—and Ed Sealz, Frankie Masters' tenor man, will certainly never forget his recent honeymoon. He took it the hard way—along with 25 other people on a string of one-nighters. Ed, married early last month to Edna Kotok of Atlantic City, left the church in Tampa with his bride just in time to make the Masters chartered bus. A flower-bedecked "bridal suite" was rigged up by band gagsters inside the bus, and the wedding cake was served at 60 m.p.h. Topper was a pre-arranged session with Florida police, who stopped the bus and gave the nervous groom a bad time about licenses, other wives and the legality of the whole thing.

(P.S.—First two nights of the honeymoon were spent—of all places—in army camp barracks!)

Club Condon Finally Opens

New York—Club Condon finally opened just in time for the holiday season with Dave Tough playing a bass drum on which was lettered, "NUTS ARE ADOOR." Rest of the musical personnel included Joe Marsala (who left after one night) Bill Davison, Brad Gowans, Bob Casey and Gene Schroeder. Eddie Condon was at the guitar whenever the flash bulbs flashed.

Joint was packed and everybody seemed to be having a good time except one quizzical little man in a grey double-breasted suit who kept elbowing his way through the mob asking, "What are they playing now?"

Randy Brooks Into Cafe Rouge

New York—Exactly a year and a day after his band played its first stand in Boston, Randy Brooks and his orchestra will go into one of the nation's foremost band spots. Brooks has been booked by GAC for a February 25 opening at the Cafe Rouge of the Hotel Pennsylvania.

Jim Dorsey Replaces Dick Culver Vocalist

New York—Paul Chapman has replaced vocalist Dick Culver with the Jimmy Dorsey band during the band's current 400 Club engagement here.

Pal Joey Now In Japan



Tokyo—Joe Bushkin blows a few muted notes through his GI cap between shows at an AAF and here. Bushkin plays trumpet as well as piano in the *Winged Pigeon* show, on Pacific tour. With Bushkin is Sgt. Eddie Ronan, former *Down Beat* staffer, now combat correspondent in Japan.

Army Graduates Front Men, None Cum Laude

By SGT. EDDIE RONAN

Tokyo—In an ornate Radio Tokyo studio recently, slight, dark-eyed Joe Bushkin told friends that discharged musicians today are mixing a Mickey Finn that by early spring even they won't be able to swallow. Said the former Tommy Dorsey pianist:

"Fans and band business monarchs by March will think the government is giving every GI musician a baton with his discharge papers. Virtually every guy I talk to figures he must front a band of his own when he's released, or get out of the biz. It's gotta be this or that, they figure. As for my part, I'm leaving the band business strictly alone for a year at least. I hate Mickey Finns."

Will Study & Compose

Bushkin intends to study arranging and composing, write a few Broadway show numbers with his buddy, Johnny DeVries, generally just relax as time goes by. With DeVries, an art director with a New York advertising agency, Bushkin is spare-time scoring a musical they plan to

launch Broadwayward by fall. "We've got the skeleton of a good show," Bushkin said, "and we'll lay the finishing touches on it as soon as I return to civvies." Together, the pair wrote *There'll Be A Hot Time in the Town of Berlin* and *Oh, Look at Me Now*.

When asked the calibre of the GI musicians he has worked with in the army, Bushkin said, "I advise them to settle down, grab any job they can get, and be cautious about over-exploiting themselves to the big name bands. If they don't want to go back to K rations. Most of them are not that good. Especially the many 'hot' tenor men and screeching trumpeters who insist on playing notes that are not on their horns."

Talked Too Much

"Many average GI musicians have yappity-yapped themselves and everyone within earshot into believing they not only left the greatest job in band business to enter the service, but will step right back into that cushy seat the minute they get out. They've played it so often that now even they believe it."

Bushkin, a master sergeant in the army air forces, began his GI career by leading a band at Douglas, Ariz., left to join the *Winged Victory* show, later took over musical direction of this show for six months when Dave Rose left, currently is touring the Pacific with a compact unit, *Winged Pigeons*. While in Tokyo, Bushkin aired three piano shows weekly.

Sam Donahue To Start Rehearsals

New York—Maestro Sam Donahue, discharged from the Navy Dec. 22 on the west coast, was expected here towards mid-January to begin rehearsals with a civilian crew.

Donahue, who spent 26 of his 39 months service overseas was cited by the navy just prior to his discharge for the morale work he accomplished in playing for three million overseas troops with his "Band of the US Navy Liberation Forces."

Jane Froman Rests After 18th Operation

New York—Don Ross has cancelled all engagements, both radio and night club, scheduled for Jane Froman for a period of two months, while the singer recuperates from another operation.

Session with the medics was Jane's eighteenth time under the knife since the tragic Lisbon Clipper crash of three years ago which left her with one leg in a brace.

Finley, MCA Trial Opens January 29

Los Angeles—Court trial of the case of Larry Finley vs. M.C.A. opens in Federal Court here on Jan. 29. Case was first set for Jan. 21 in San Diego but was set back to permit attorneys for both sides to make last-minute round-up of evidence and witnesses.

Finley recently won a technical point in his \$3,000,000 anti-trust suit when a U.S. Court of Appeals denied a motion for summary judgment, filed by M.C.A.

Belief is general that trial will air inside workings of the ork booking biz, that hitherto have never been brought to light. It's understood that Local 47, AFM LA union, will have observers watching details of trial on possibility that violations of union rules and regulations may be uncovered.

Finley's suit is based on claim MCA withheld attractions from him that were available to competitors.

Jack Leonard Bows At Copa

New York—Jack Leonard who branched out as a single after leaving TD and prior to going into the service, made his first club appearance since his discharge when he opened at Copacabana (3). Leonard got the spot when Phil Regan, originally scheduled in with Jerry Lester et al, refused to accept second billing to Lester and bowed out. Regan will work the club later.

Errant Earl Warren Returns Home To Basie

New York—Earl Warren, the singing saxman who departed the Basie fold last June to step out on his own, had enough of it after several months of banging his head against the wall. Basie's recent stand at the Apollo saw the sideman back in his old familiar spot, and from now on Warren says he'll let someone else do the fronting—and the worrying.

Spivak Swooner Picks Himself A Pin-Up Queen



New York—Jimmy Saunders, singing star with Charlie Spivak's orchestra drinks a champagne toast to his new bride, Rita Daigle. Sitting atop the fireplace beneath a life-sized pin-up of herself, Rita returns the toast. GI's will remember the lovely Rita for her pin-up photos which were sent to servicemen on all the fighting fronts. Now Jimmy's got the gal pinned-up for life. Acme photo.

Claridge Band Draws Talk

Chicago—Gay Claridge, who has been at the Chez Paree for two years, is drawing comment with a revamped Hal Kemp styled band. Outfit a 12-piecer, features arranging of Nook Schrier, former Harry Cool scorer and saxist. Gal singer is Vivian Marton.

Claridge, who started leading bands while at Northwestern and left because jobbing took up so much of his time, is one of the Windy City's best-known leaders.

Record Chi Run For Heckscher

Chicago—Pianist-maestro Ernie Heckscher, now well along in his third month at the Blackstone hotel, is being held over indefinitely in what appears to be a record run for the spot.

Heckscher has signed with MCA for one of the biggest

Leave Us Meet

In the warmup before a recent broadcast, Woody Herman was introducing the members of his Herd, one by one, to the studio audience. When he got to the fifth man in the trumpet section he said, "Here is—or rather—usually here would be, Shorty Rogers. However, Shorty is out today. He had a case of virus flu. So I'd like to introduce—"

At that point Woody turned, faced the brassman, and said, "Uh—I don't believe we've met."

The sub then had to introduce himself.—Art House.

buildups given a society maestro since Duchin. Blackstone date is the midwest debut for the pianist, long a favorite on the west coast.

Engagements at the Statler in Detroit, and either the Biltmore or Plaza in New York follow.

Down Beat covers the music news from coast to coast—and is read around the world.

Sepia Spot Goes Up In Smoke

Chicago—Fire causing an estimated loss of five to ten thousand dollars damage brought New Year's Eve festivities to a spectacular if sudden ending at the Rhumboogie, south side sepia niter early the following morning.

Fire started in a dressing room, rapidly spread to the club and the upper floors of the building at 8:30 New Year's morning. Twenty patrons had to take a hasty exit. Charlie Glenn manages the well-known high-priced club; Eddie Mallory was featured on the band stand.

Big Maceo To Tour U. S.

New York—Big Maceo, recording artist who's done some fine blues for RCA Victor, has been signed by Ferguson Brothers Agency to make a swing of the country. Maceo's *Worried Life Blues* has sold a reported couple of million copies.

S. R. O.

New York—Ike Quebec, Cab Calloway tenorman, decided to spend a few days in New York between Christmas and New Year's before opening at the Sherman with Calloway. Boarding a train in Chicago, he stood all the way to Albany—which is a long one-night stand in anybody's language!

Version Of Rum and Coke Claimed Lewd

New York—Rum & Coke litigation between Lord Invader (who claims to have written it in Trinidad) and Morey Amsterdam (who cashed in on it in the U.S.) drags on. Depositions are now being taken in Trinidad and case is not expected to get action in courts before February or March. Defense is expected to contend that the original Trinidad version was lewd, therefore not subject to copyright in the U. S.

CHICAGO BAND BRIEFS

Local musicians took a rugged beating New Year's Eve. By their own admission, it was as much their own doing as that of the customers or the extra-long hours. But it comes only once a year, so what-the-heck! On a personally conducted tour of Loop spots the following evening, this reporter, ably supported by several quarts of buttermilk and a couple of bennys, visited several hungover contemporaries. It was a pitiful sight. The preceding night had obviously been a big one. The headache was bigger.

Among the few missing was the usually smiling face of Tay Vove, vibraphonist and leader at the Capitol. He'll have a hard time living that night down! The Eddie Wiggins gang at the Brass Rail was bravely struggling through the pains of playing, as were the rugged bunch at the nearby Garrick bar. Tommy Reynolds and his outfit were wearing broad smiles, but only for the benefit of the jitterbugs at the Band Box. It took a few nights for things to get back to normal. Funny thing about swing music—most of the guys were beat enough to be relaxed and unworried about their music to play some fine stuff.

One of the spectacular endings to a not unspectacular evening was the fire that broke up proceedings at the Rhumboogie at a bright nine in the morn. Needless to say, the blaze pretty well broke up the club, too.

The Tommy Reynolds band, in for eight weeks at the Band Box, is setting Chi's swing lane—Randolph street—on a fine kick. The 19-piece crew is capable of excellent work, and the Band Box management wisely lets Tommy give the band a free hand to blast out solidly.

Featured are vocalists Margaret Long, a lovely lass who sings as well as the looks, and Tad Bruce, who just a short time ago fluffed a dancing career for vocals. Johnny Irving plays particularly fine vibes. Other soloists are Johnny Andrews, on a Lester Young styled tenor, Don Scott on drums, and Ziggy Kelley on trumpet. Arrangements are being scored by Jack Stern, Cleveland kid in the army, with several jump numbers being penned by Earl Bostic, ex-Hampton star.

Pleased with the band and the reaction received, the spot, one of the Schwartz-Greenfield chain, will soon bring in a radio wire for a series of well-deserved remotes. Looks like the club could easily become Chi's Famous Door!

On a different kick, but just as noteworthy musically, are the Tune Toppers at the Glass Hat of the Congress hotel. They're four kids who play a lot of good music. Outfit features the trumpet of Nicky Drago, accordionist Joe DiLilla, guitarist Billy Manzo and bassist Whitey Poticher. Group plays for dancing and two shows nightly, with several air shots weekly.

—don

Room's a Room

New York—Room shortage here has been of some apparent benefit the press agents now have a cute story line. Example: (from the morning mail) Tony Pastor's band finished playing a date in Poughkeepsie, N. Y., had to go to New Haven, Conn., to find a place to sleep. Example: (from the afternoon mail) Charlie Spivak is lucky to be playing a hotel date—the place gave him a room and bath. The room is on the 27th floor. The bath is on the 9th floor.

Room shortage is really still on. Momentarily we're expecting a George Evans release on Earle Ferris' stationery.

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(Boosey & Hawkes clarinets are played in many of the world's best musical organizations, symphony orchestras, etc. Their splendid workmanship materials and great durability are matters of record).

All we ask is a fair, unbiased comparison. Let the results tell the story.

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No. 501, Boehm system
17 keys, 6 rings, silver-plated keys, complete in case.

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Notes BETWEEN THE Notes

By Mike Levin

So far we have categorized music into four divisions: *Grey*, *Vocal*, *Dance*, and *Mood*. We have stated three rules: the necessity for simplicity, human element, and the use of all four divisions. Now we can start worrying around about types of the Stuff.

When I took over the Beat's record column some five years ago, I divided popular music into *Novelty*, *Dance*, *Vocal*, *Swing*, and *Jazz*. You can readily see that in a muddy sort of way I was trying to get at the sort of

breakdown that I am now trying to use.

Dance and Vocal of course remain the same. Novelty would probably fit under either *Mood* or *Grey*, or a combination of both depending as to whether it is merely humor, or something new and novel to our setup which requires study under the *Grey* section.

When we get to *Jazz* and *Swing* is when we get into trouble. First I tried to stick to big bands playing swing, and small bands playing jazz, but this didn't work out too well—they crossed me up too much.

The trouble is of course that the two terms have been tossed around so much, that accurate definition is almost impossible. If I had my way, I'd promptly forget both and think of something uncomplicated like Jane Russell or sundaes. However we still have to use the terms, so forthwith definitions:

Jazz was the term used first historically. So I use it to label the playing of men, usually in small groups which emphasize personal solo playing with strong accent on the *Mood* category. *Grey* section enters insofar as the solo involves form, phrasing, tone and other technical con-

Big Deal

New York—Musicaert made one of the biggest musical deals of the year when it grabbed June Richmond to wax tunes of *Are You With It*. Singer made two sides, title song and *Just Beyond the Rainbow*.

Oh, yes, that big deal department. Miss Richmond's displacement is exactly 240 lbs., net weight.

siderations. You will please note this doesn't have one darn thing to do with New Orleans, Chicago, Kansas City, New York, or any other city or style—it has to

do solely with a way of playing, not what that way results in.

Swing, on the other hand, is a term which means band, usually big band playing to me. It is a style of unit playing, with considerations of beat, dynamics, and arrangement which put it also in the *Mood* category, with *Grey* elements of interest about arranging, harmonics, and other technical elements of a big band.

You will notice one thing: there are swing bands, but not swing men; jazz-men, but very seldom jazz bands. There are a few according to the definition I use, but nothing like the ads would have you believe.

Now fire away and tell me how wrong I am, because this makes

Sid Fields New Road Manager For Eckstine

New York—New road manager with Billy Eckstine's band, presently playing Chicago's Regal Theater, is Sid Fields, widely-decorated veteran of the 164th's stands on Guadalcanal and Bougainville. Fields, prior to his years of army service, did stretches on trumpet with Artie Shaw, Woody Herman, TD and Jerry Wald.

Bob Crosby's old band a swing band, not a jazz band. Sorry, that's life when you are trying to be logical. Them's my definitions and to them shall I stick.

Camera Catches Chi Gabfest



Chicago—All these customers and no drinks! But this gathering of music world personalities, at the Capitol Lounge recently, were evidently more interested in music and gossip. Group includes (left to right, sitting): Fred Benson, personal manager of Ray Anthony ork; Don C. Haynes, assistant editor of the *Beat*; Margie Stuart, Chi chanteuse now doing a single; Ray Anthony, ex-JD and Miller trumpeter ready to front his own new band; Evie Ehrlich, *Beat*'s New York reporter; Frankie Laine, coast songwriter and blues singer; Walter Brown, Carleton Hayes sideman. Standing are: Phil Featheringill, Session records head; Tay Vovey, vibraphonist and leader of a group of the Capitol; and Rod Ogle, trombonist with the Hayes band.

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☐ TROMBONE (All with Piano Acc.) ☐ ACCORDION (No Acc.)

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CONVERSATION WHILE DANCING

GEE BABY, AIN'T I GOOD TO YOU

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YOU WAS RIGHT, BABY

MOONLIGHT IN VERMONT

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4 RECORDED HITS IN EACH BOOK 35c PER BOOK

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Modern Arrangements
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Arranged with Piano Accompaniment for—(Check Instruments Desired)

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WEDDING DAY AT TROLDHOGEN

NORWEGIAN DANCE #2

ICH LIEBE DICH (I LOVE THEE)

IN THE HALL OF THE MOUNTAIN KING

GRIEG PIANO CONCERTO IN A MINOR

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LOS ANGELES BAND BRIEFS

Kay Kyser was on hand with an advertised personal appearance at opening of Noni Bernardi's new band at Aragon Dec. 29, a nice lift for the debut of the new band. . . . Freddy Nagel, a home-town boy recently released from military duties, is re-organizing his band here. He'll share the Aragon bandstand with Lawrence Welk's crew starting Feb. 4, according to present plans. . . . Brodie Shroff, trumpet man who was with Benny Goodman when Uncle Sam called, was to rejoin in time for the Goodman Meadowbrook opening Jan. 3.

Bob Mohr, local bandsman, was signed to share the Meadowbrook stand with Goodman starting Jan. 6. . . . Al Donahue due at Triazon starting Feb. 2. . . . Charlie Barnett was set for a return date at the Casino Gardens, following Alvino Ray Jan. 11. Looks like Louis Prima will be next attraction at Casino after Barnett. . . . Russ Morgan was announced to follow

American Royalty Visits Del



San Francisco—Major Art Wermuth, the one-man army of Bataan calls on the popular band leader with his lovely sister Talia. The scene of the snap is of course the Rose Room of the Palace hotel where Del is a great favorite. Talia is now pirouetting in the Walnut Room of Chicago's Hotel Bismarck.

Xavier Cugat at the Trocadero Jan. 3.

Jive Jottings

Joe "The Honeydrinker" Liggin and his crew arrived back in

town in time to play Christmas week-end at the Plantation club. . . . Kay Starr and pianist Bill Early share the spotlight at Hollywood's new Skylark, a cosy

niter on Sunset Blvd. . . . Calvin Jackson and Joe Adams are impresarios of Sunday afternoon jam sessions at Shepp's Playhouse, inaugurated at the downtown spot with opening of Eddie Heywood.

Helen Humes, backed by the Floyd Roy ork, was the New Year's Eve attraction at the Plantation club. . . . Boyd Raeburn and his bandsmen vacationed here over the holidays. . . . Eddie Heywood and Gerald Wilson orks share the bill at the Orpheum theater here starting Jan. 22, a return date for both groups. . . . Horace Heidt's Music House, latest of Heidt's dine and drink enterprises here, opened with Dick Russom, recalled as accompanist to Maxine Sullivan, as the solo piano attraction.

Notings Today

Pre-Christmas parties around the Hollywood hang-outs were as never before, but "big-shots" who passed up modest Monogram's studio party missed the best of them. They held it on the set of some western picture, with a liquor bar on one side and a food bar on the other and it was open to all, from prop boys to producers. A pianist we never managed to identify played wonderful bar room piano (at least it sounded wonderful to us at that moment.)

Capitol, as usual, was generous with Christmas hand-outs to the record company's friends, passing out crates of California's finest grade of oranges (which are ordinarily never seen in this state except by the growers, who ship them all to Florida markets). . . . Jimmy Simms, star slip horn man with Stan Kenton band, departed during last week of Palladium run, was replaced by Ray Klein.

Behind the Bandstand

Salaries of musicians working in name bands are dropping steadily as the boys who couldn't, or didn't want to, beat the draft doff their uniforms and start looking for jobs. A year ago a traveling band had to pay around \$150 per man to maintain a high standard. Now it's around \$100, with plenty of competition for the jobs.

Chuck Mackey Fronts As Red Nichols Rests

Los Angeles—Chuck Mackey, trumpet player who came to coast with Jack Teagarden, was set to take over front-man spot with Red Nichols' band at Hollywood Morocco starting Jan. 14 while Nichols takes a vacation of several weeks. Band will remain under Nichols name during his absence.

Gene Packs Palladium

Los Angeles—Gene Krupa drew an estimated 6500 admissions on his Christmas night opening at the Hollywood Palladium. Figure isn't a record for openings here but was considered a top draw for the night.

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BLUE DANUBE (Waltz)
BUGLER FROM BROOKLYN
CLICK OF THE CASTANETS
ELEGY TO A JITTERBUG
HAYFOOT-STRAWFOOT
LITTLE BROWN JUG
MERRY WIDOW WALTZ
MOON NOCTURNE
PETER AND THE WOLF (Theme)
QUICK WATSON THE RHYTHM
RHYTHM DOCTOR MAN
SING IT'S GOOD FOR YOU
SONG OF THE VOLGA BOATMEN
TALES FROM VIENNA WOODS (Waltz)
THERE IS A TAVERN IN THE TOWN
THE DEVIL SAT DOWN AND CRIED
TAKE THE "A" TRAIN
THINGS AIN'T WHAT THEY USED TO BE
WILLPHANT WINNIE

CLEF MUSIC CO.

152 W. 42 Street • New York 18, N. Y.

L. A. Local 47 To Get New Home

Los Angeles—Local 47, AFM, musicians' union, will have a new building in Hollywood to house union headquarters under construction during the coming year. Site is on Vine st. about two blocks south of Sunset Blvd. on property purchased several years ago.

Present headquarters of the organization, at 1417 Georgia st. in down town Los Angeles are in what is now an out-of-the-way location for Hollywood radio and studio musicians, most of whom live in Beverly Hills or San Fernando valley.

Al Katz Signs Up Helen Humes

Los Angeles—Al Katz, coast rep of Harold Oxley, has signed a booking pact with Helen Humes, former Basie singer whose stock has boomed to a new high on sales of Be-Be-Luba disc waxed for Philo, local platter company. Norman Granz, who also holds personal management contract with the singer, will continue in that capacity.

Katz is also booking T-Bone Walker, and has a promising attraction in Cecil Gant, ex-G.I. pianist and singer who is now pulling big price as a niter single.

Yost Launches New Group Idea

Los Angeles—Ben Yost, whose Vikings Choral Group have been featured at Slapsy Maxie's, is preparing to launch a new instrumental-vocal of 18 people that will be something new in music field.

Arrangements, written by Larry Gilbert, call for piano, bass, guitar, drums, trumpet, tenor sax, clarinet and 11 voices, latter divided into sections which will function as integral part of all arrangements. Electrical amplification will also play an important part.

Yost has radio and picture in mind as most likely field but is building a unit that can play dance dates if required.

King Guion Signs Pact With Frederick Bros.

Los Angeles — King Guion, studio sax player who is quitting sound stages to head an unusual new band containing a double rhythm section has been signed to management pact by Frederick Brothers. New combo is bank-rolled by prominent real estate man who has given Guion heavy financial support on the venture.

Columbia Pics Launch Publishing Subsid

Los Angeles—Columbia Pictures Corp. will launch a music publishing subsidiary soon under direction of Jonle Taps, prominent figure in publishing business for many years who took over a supervisory position in the studio's music department a while back. Details of new organization will be announced after January 1.

Down Beat covers the music news from coast to coast—and is read around the world.

Kenton's Year

Chicago — Stan Kenton will have little to worry about if Look magazine's annual prediction for band-of-the-year turns out as sharp as their last one. Year-end issue last year predicted great things for Woody Herman, which according to magazine polls, at least, hit the jackpot. Look prediction for '46 tags Stan Kenton the band to watch.

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By Charlie Emge

In *The Stork Club* Betty Hutton, a hat check girl, is in love with an ex-Marine bandleader who thinks he wants to put his newly formed and unemployed band in Sherman Billingsley's showcase for celebrities (in actuality just about the last place a bandleader with musical ambitions would want to work).

All musical elements are written neatly into the continuity with no throw-backs to the old-style stage-musical formula that mars so many musical movies. The opportunity for the introduction of music that lay in the presence of the dance band in the story is not carried very far, but these sequences, enacted by Hollywood "side-line" (non-recording) musicians, are done with a reasonable degree of authenticity and no bad slips in synchronization.

However, the band angle in the story serves one effective purpose, that of providing a smooth screen debut for one-time drummer Andy Russell, who supplies some sufficiently flashy stick work on *China Boy*, in addition to a couple of songs, and generally shapes up as an interesting screen prospect.

Betty comes up with one of her own incomparable sagas of frustration in *I'm a Square in the Social Circle*, hitting a pace comparable to that of *Murder, He Says*, and just for contrast (to a "swing version" by the band) she stabs Barry Fitzgerald (and probably some oldersters in the audience) with some 24-karat schmaltz on *In the Shade of the Old Apple Tree*.

Lot Lingo

One of the problems confronting producers of the *Al Jolson Story*, in which Jolson has recorded the songs which Larry Parks, enacting the role of Jolson, appears to sing, is the abrupt change of voices as Jolson stops singing and Parks speaks. Despite the excellent job the actor has done in simulating the appearance and mannerisms of Jolson, realism takes a bump. In hopes of softening the bump, scenes are being re-written so that Parks will not speak lines immediately after his "songs."

Re-make of *Humoresque*, now in preparation at Warner Brothers, has top men on that lot mulling idea of engaging a name star from concert field to record violin solos which John Garfield, cast in role of concert musician, will appear to play. This plan, used for first time (in this country) by Republic, where Artur Schnabel did piano tracks for *I'll Always Love You*, and by Columbia in *Song to Remember* (Jose Iturbi), is still a question

Al Sack Rehearses Coast Stars for Wax Date



Hollywood—Charlie Mihn clicked the above picture for posterity of Al Sack and his orchestra as they wound up their eight-sided album for Black & White records. To the left we see Mannie Klein giving out clear, fine notes on *Easy To Love* while Sammy Weiss beats the drums in a solid manner. Picture at right shows the maestro doctoring up the arrangement of *I Didn't Know What Time It Was*. At left is Vic Garber, bassoon; to the right Nick Dann, flute; center background Maury Beregov, clarinet, who looks a bit worried about the boss putting in extra notes for him to play.

mark with the movie makers, but is gaining a foothold in Hollywood. What the producers ponder is this: Would it mar dramatic illusion for you movie-goers if, for example, in the case of *Humoresque*, you knew that the music Garfield will appear to play was recorded by Fritz Kreisler?

Many queries are coming to us regarding unusual instrumental effects heard in score of *Lost Week-End* (Miklos Rozsa). The most easily identified is that produced on a theremin, but also recognizable from time to time are the strains from a novachord, especially in what is designated on Rozsa's score as the "alcohol theme"... Bing Crosby will star in a biographical based on poet Bobby Burns and entitled *Comin' Through the Rye*... Gene Krupa's new deal with RKO calls for five pictures in three years. First will be practically a Krupa starrer under title of *The Kid with the Drum*.

Walt Disney Uses Singing Stars

Los Angeles—A new wrinkle in exploitation is being introduced by Walt Disney in campaign to be launched soon for *Make Mine Music*, animated cartoon feature with sound track carrying such notable music names as Benny Goodman, Dinah Shore, Andrews Sisters and Nelson Eddy.

Musical numbers from the picture have been specially recorded on four record sides with vocals by Peggy Lee and Anita Boyer. 1500 pressings of the two discs will be distributed to radio stations all over U.S. for use by platter spinners. The waxings were supervised by Don Otis conductor of record shows on KMPC.

When you move, be sure to send change of address. Post Office does not forward magazines. Send both new and old address.



Hollywood—BRIGHT LIGHTS: Jackie "The Kid" Coogan, who's been doing a bit of chirping at a local nitery, will have his own airer next April... Harry James will run his six nags at Santa Anita this season... Herb Miller only took 48 hours to get outta uniform and back on the bandstand at the Sacramento Trianon.

Sully Mason is headin' east with his new outfit... Spike Jones bot the late Frank Lockhart's racing car and will enter in the Indianapolis Speedway races... Sinatra has ordered his helicopter... Mary Brodell (Joan Leslie's sis) is chirping at a Palm Springs cafe... Jackie Cooper helped Ray McKinley re-organize the ork.

Gene Krupa has bot a Motel to house his band-boys while here... Kay Kyser sez he knows a G.I. whose gal wants to be a mother to him—so he calls her Ole Mother Hubba, Hubba, Hubba!... Connie Haines will do a N.Y. musical.

ARC LIGHTS—Krupa will be featured in five films at RKO within the next three years and will do two of them this trip as actor and band-man. He'll star in the *Kid With the Drum*... Stan Kenton and his ork are starring in Warner's series of miniature musical biogs under Jack Stoll's direction.

LOVE LIGHTS: Bonnie Baker and hubby Capt. Holly Morse are celebrating their second wedding anniversary... Lina Romay has been dashing around with Peter Lawford... Ted Straeter and Myrna Dell are the reason those long-distance 'phone wires are tied up... The Ted Flo Ritos are poutin'... Ginny Simms and new hubby, Hyatt Dehn, are headin' for New Yawk.

Andy Kirk Crew Cut for Decca

New York—Andy Kirk and his 17 piece crew, at the recently opened Club Sudan here, took time off to record five sides for Decca for early release.

Incidentally, Floyd Smith, featured guitar with Kirk, has also got the itch. Smith was dreaming of building his own band as soon as he leaves Kirk at the conclusion of the latter's current stand. Smith did a three and a half year hitch in the army, during which time he rarely got at his instrument, but it hasn't slowed him up any. Joe Glaser's office will handle Smith when he goes out on his own.

Two Society Outfits Open At Gotham Spots

New York—Two society outfits open at Gotham spots late this month. Ray Benson has a Jan. 20 opening at the Monte Carlo, while Ted Straeter has a Jan. 24 date at the Plaza hotel.

New Year's Eve Jobs Few In L.A.

Los Angeles—New Year's Eve failed to provide expected bonanza of casual engagements for musicians in this locality. Offices specializing in booking private party dances and club dates all reported business in that line at lowest New Year's Eve volume since Depression days.

Many musicians who held out to last few days before accepting jobs in hopes of catching \$40 or \$50 for the stint as in some years found themselves idle. Offices had no difficulty securing musicians this year.

Sinatra Building Under Construction By Spring

Los Angeles—The Frank Sinatra building, to be erected by the singer as a business enterprise at corner of Gregory ave. and Beverly Drive in Beverly Hills, should be under construction by spring of this year, according to M. R. Shacker, who handles business affairs for Sinatra. Structure will have five stories, a penthouse and a basement garage.

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Bb Clarinet . 60c
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579 UNION SQUARE, N. Y., N. Y. In Toronto: 480 University Ave.

Decide Fate Of Hillbilly Music



Hollywood—Bandleader Will Osborne, right, got a fan letter asking if hillbilly music was here to stay. He called in a few experts to find out. Gene Autry, left, who makes his bread and butter at it says, "It Shore Is"; Dinah Shore says she wouldn't be surprised; but Xavier Cugat who finds it difficult to weegie his hips to it says, "No! Definitely Yes. I don't want to be quoted. Weel maybe." Acme photo.

Diggin' the Discs with DON

Swing

GEORGIE AULD

Air Mail Special
Here Comes Heaven Again
Just A-Sittin' and A-Rockin'
Come to Baby, Do
Musicraft 15043 & 15044

Georgie and the band are in excellent form on these sides, their Musicraft label debut. Somewhat less sensational than the recent Guild releases, yet these four sides, unlike the others, are of the current Auld band and not composed to a good extent of pick-up musicians. Band, from singer Lynne Stevens, soloists, section teamwork and scoring, is exceptional. And they don't miss on catching a definite commercial appeal. *Sittin'* is done at the right slow insinuating tempo, with Georgie's tenor and Lynne's vocal great. *Air Mail* jumps all the way, with the band at its best, the leader at his wildest. *Heaven*, with another good vocal by this fine gal, is well scored for just an average ballad, features nice Auld sopranoed sax section work. Also felt is Serge Chaloff's baritone sax, excellently played and practically

phrasing the section. Another wax session—which, incidentally, is scheduled for Musicraft's New York studios today—should certainly prove the outstanding merits of this Auld band, at the least one of the great bands of today.

OSCAR MOORE WITH THE THREE BLAZERS

Fugue in C Major
Melancholy Madeline
Atlas OM-107

Fugue jumps throughout, an original by the King Cole Trio guitarist and *Down Beat* poll winner. It's Moore's field day, interesting and well played. Reverse has an exceptional vocal by Frankie Laine, coast lad who writes about as well as he sings. Laine's phrasing and quality is sepien in tone, wonderfully conceived in a moving jazz manner. Since I first heard Frankie sing several years ago in a club in Cleveland I have predicted the very greatest for him—I think this vocal is partly, at least, the fulfillment.

DON BYAS

My Melancholy Baby
Once in a While
Aralon
Blue and Sentimental
Jamboree 904 & 905

Starring the excellent Byas tenor, with excellent support from bassist Eddie Sfranski, these four small unit sides are

Star Studded Group Records



Hollywood—When Dave Matthews recorded some of his original jazz for Capitol Records in Hollywood, ace trumpeter, Billy May and guitarist, Dave Barbour, were on hand to play the date. Matthews waxed a total of eight sides with an all star Hollywood jazz group. Charlie Mihn photo.

a welcome addition to the previous Byas Jamboree's. *Sentimental* is the tune Herschel Evans of the old Basie band made famous, and vice versa. Byas adheres closely to the Evans solo. Johnny Guarneri again shines on the date, again plays as much like other pianists as he does himself. Good if not actually great small band sides.

share solos on the rather familiar *Gutbucket* blues riff. Denzil Best and Billy Taylor provide capable rhythm. *Man* belongs to Shavers, blowing a muted trumpet with restraint and taste. Teddy also shines, and Hawk blows more good tenor. But somehow the real excitement isn't there.

DOUBLE QUINTET

Prelude to a Kiss
Louise

Fran-Tone 2004

CHARLIE SHAVERS

El Salon de Gutbucket
My Man
Keynote 619

Hawkins, Wilson and Shavers

Unusual date, featuring arrangements by Johnny Thompson (*Kiss*) and Herschel Gilbert

TD, Duke Both Re-sign At Victor

New York—It is almost a pleasure to report that this issue's item about RCA-Victor concerns a bandleader who resigned with the record firm, instead of one who withdrew. Of late all important news emanating from there has been the effect that more talent had been dropped from their disc roster—Shep Fields, Hal McIntyre, the King Sisters, etc.

Now however, comes the news that Tommy Dorsey signed a three year renewal of his waxing contract, thereby indicating that the firm, recently immersed in the hot water of production difficulties, is beginning to dry out. TD's signature on the contract—and he's noted for never signing anything except at top terms—is the tipoff that RCA-Victor can now guarantee the artists enough production and distribution to make the deal pay heavy scratch, or simply guarantee sufficient dough so the talent doesn't have to worry about the distribution end.

Ellington, previously reported tiffing with the firm, also recently inked a new contract running till March 1947.

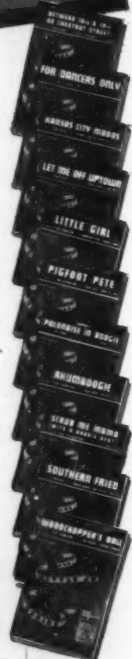
(*Louise*) as much as solo work by Willie Smith, alto; Emmett, Berry, trumpet; and Arnold Ross, piano. Sides are both pretentious and thoroughly listenable. There's a vocal refrain, somewhat under-recorded, on the Ellington tune by Herb Jeffries. The use of reeds, and particularly Eddie Lucas' oboe, and the rhythm section are good. Altoist Smith stars, if does anyone.

(Modulate to page 17)

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- (16) I'M GONNA MOVE TO THE OUTSKIRTS OF TOWN
- (17) KNOCK ME A KISS
- (18) MISTER FIVE BY FIVE
- (19) PICCOLO PETE
- (20) RIDE ON
- (21) UNDECIDED
- (22) WELL ALL RIGHT!
- (23) WHEN JOHNNY COMES MARCHING HOME

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Jazz Live by Jax

In releasing album 398, George Gershwin Jazz Concert by Eddie Condon, Decca takes a long step forward and two short paces backward. Commendable indeed is such complete recognition of some of our most genuine hot musicians by another of the recording industry's Big Four. The issuance of a set like this is progress itself. Immediately, however, commercial necessity moves in to make a farce of the finest efforts and best intentions. The names George Gershwin and Jazz Concert, first of all, remain mutually exclusive. Everyone now admits that *Concerto in F, Rhapsody in Blue*, and *American in Paris* have nothing to do with the real jazz. Actually, though, *One and Only, Man I Love*, and *Stairway to Paradise* have little more in common with hot music than Gershwin's more pretentious compositions.

Certain portions of *Porgy and Bess* do approximate the Negro's simple, sincere, spontaneous folk-songs. None of the numbers in the present collection, on the other hand, even approach the traditional rags and drags, the stomps and blues that have always been the American jazzman's native forms, his true melodic, harmonic, and rhythmic heritage.

Unfamiliarity

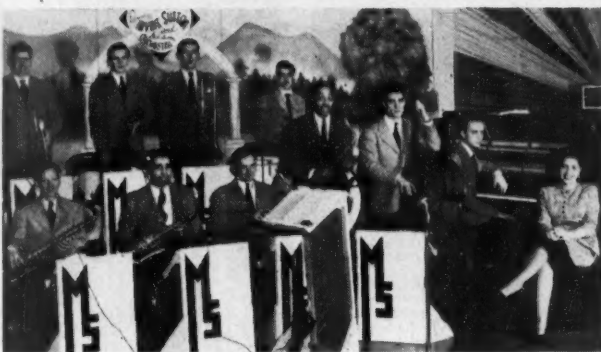
If Gershwin songs had to be selected, these particular men should have been assigned eight standard titles rather than some with which they obviously have only a nodding acquaintance. With jazzmen familiarity breeds not contempt but mastery of material, consequent sureness of inspiration, and ultimately the finest possible improvisation. Most of these tunes are, unfortunately, far from second nature to most of these musicians. The music suffers accordingly.

If Condon himself chose to record these numbers, as I suspect he did not, then he is far more at fault than the firm could ever be. This album may well be, nonetheless, a sign of better things to come.

Hackett Shines

There are three ballads in this set, *My One and Only* showcasing Bobby Hackett, *The Man I Love* and *Someone to Watch Over Me* featuring Lee Wilkey. Hackett actually steals the instrumental spotlight on all three, blowing his customary legato style at its lyrical and tasty best. I think now that Bobby acted wisely in switching from cornet to trumpet, for his attack has gained in brilliance, and his playing even on tunes like these has more power and guts than ever before. Lee sings society jazz, sophisticated, urbane, but

Sutton Band Poses For Beat



Chicago—The above is a fresh shot, with mountains for background this time, of Myrtle Sutton's band. Back row: Murray MacLean, Howard Bradley, Harry Brunt, Doug Arsineaux. Front row: Joe Whalen, Walter Yusko, Vic Matzenko, Myrtle Sutton, Ralph Grant and Jack McAllister. Vocals: Rose Arlene.

somehow still jazz.

For the sweetest trombone this side of Texas try Teagarden on *Someone*, as Jackson throws out his muddy water and emerges from that hollow log to go Dorsey for a long, incredible, agonizing moment. He sure plays pretty. Bushkin's piano on *One and Only* is just a bit too pretty, too polite to be hot.

Ensemble Work Best

'S Wonderful, *Somebody Loves Me*, *Lady Be Good*, *Swanee*, and *Stairway to Paradise* are all taken properly at jump tempo. Strangely enough, with a few outstanding exceptions, the ensemble passages far surpass the solo spots. This is not always, not often in fact the case with Nicksieland or Americondom Music.

Get You, Girl!

New York—Morey (WHN) Amsterdam was interviewing Buddy Rich about his new band. He asked how big a band.

"Eighteen pieces," replied Rich.

"Eighteen, eh? All men?"

"All men—except one of the trumpet players," responded Buddy.

Amsterdam made a quick save. "Ah—Billie Rogers going to be with you, eh?" Then the subject was quickly changed.

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Co-Art Platter Firm Goes All Out

Los Angeles—Co-Art, a platter firm formed originally as a co-operative enterprise by local musicians who wanted to provide an outlet for unknown composers, is now operating as a full-fledged commercial company headed by Arthur Lange, motion picture music mixer. Company aim will be to introduce new music, talent and treatments of music. Firm is getting a good play on an unusual treatment of *Malaguena*, featuring Nilo Menendez on piano.

Lester Young Civilian Debuts On Philo Wax

Los Angeles—Lester Young, former tenor sax star of the Basie band, made his first professional appearance since army release at a waxing session for Philo records. The Young session backing Lester were Dodo Marmarosa, piano; Red Callender, bass; Henry Tucker, drums; and (on one side) Vic Dickenson, trombone.

Red Saunders May Be Collier Replacement

Los Angeles—Drummer Ralph Collier is due to leave Stan Kenton when the band leaves the coast for a Meadowbrook opening Feb. 5. Approached for the spot was Red Saunders, brilliant Chi drummer, who has a combo at the Garrick room there.

how Yank and Max take those ensembles on down! Though Tea and Bobby are good to hear again, and especially playing so well, I guess Mr. Lawson and Mr. Kaminsky get the gold awards this time.



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BEST TUNES of ALL by Jax

Satanic Blues

Clarinetist Larry Shields teamed up with trombonist Emil Christian, who replaced Eddie Edwards for the Original Dixieland Jazz Band's tour of Britain, to produce this little-played jazz gem. The O. D. J. B. itself recorded it about 1920 for English Columbia 759. Around 1922 *Satanic* was waxed by Ladd's Black Aces, actually the Original Memphis Five, for American consumption on Gennett 4856. Then apparently the tune was forgotten until Bud Freeman and his Summe Cum Laude Orchestra revived it in 1939 for Decca 2781, reissued as Decca 3525. Since that time two pseudo-hot groups have also made discs of *Satanic*, Sherry Magee's Dixielanders on Vocalion 5436 and Henry Levine's Dixieland Octet on Victor 27622. Perhaps Muggsy or Max will give us another platter of this fine number soon, hmmm?

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Kansas City Court Makes Just Ruling

This bright New Year of 1946 begins on an optimistic note, with the news from Kansas City of the dismissal in court of three criminal charges against an orchestra leader, Cab Calloway. The charges were: (1) disturbing the peace, (2) intoxication and (3) resisting an officer.

While the "peace" in the Pla-Mor ballroom on the night that Calloway endeavored to pay a customary visit to a fellow artist, Lionel Hampton, undoubtedly was disturbed, the decision of the court indicates that Cab was not personally responsible for the disturbance.

As for the intoxication charge, Cab says that he was not high. We believe him, because His Hi-de-Highness of Ho-de-ho never has denied that he takes a drink when he feels like it. And apparently the judge concurred in this opinion.

Regarding the resistance to an officer, who in this case was a special officer, duly appointed and paid by the Pla-mor management and just as duly equipped with shiny badge and gun, we have this to say. What kind of resistance is it when an officer knocks you flat on your back and beats out a Krupa double paraxiddle on your skull with the butt of a revolver?

The facts, set out in the records of the court of law, which are official, even in Kansas City, are these: Calloway, accompanied by a colored friend, Felix Payne, Jr., who had just returned from 18 months of service in the Indo-China theater, went to the Pla-Mor ballroom to visit Lionel Hampton, at the latter's express invitation.

They had purchased tickets, but were stopped at the door because patronage at the Pla-Mor is exclusively ofay, even when colored (and money-making) attractions are booked. Cab and Felix didn't want to dance. They wanted to say hello to Lionel. Band leaders, and sidemen too, customarily pay these courtesy visits to their fellow musicians in any city.

Briefly: the doorman called the special officer, the special officer got tough, Calloway wound up with seven stitches in his scalp and three criminal charges against him.

We like: Lionel Hampton, who refused to continue playing after intermission, forfeited his own guarantee and percentage for the night and thus forced the management of the Pla-Mor to refund admissions to all patrons.

We like: The patrons themselves, who roundly applauded the attitude of Lionel Hampton and his musicians in refusing to continue after this disgraceful episode.

We like: The attorney for Cab Calloway, who made not a single reference to the racial issue in his plea to the judge, but argued only on the relation of artist to artist, stating that Cab Calloway, like all musicians, converses in an international language—music!

Swingsters To Tour Pacific

New York—Resting temporarily in New York before heading for the Pacific is a compact little unit known to some 600,000 servicemen as the Seven Swingsters. Concluding their most recent tour for USO Camp shows, a six months job during which they helped heat up Alaska and Aleutians with their jive, the unit contains several well-remembered names, including Julie Gardner, once vocalist for Earl Hines and Charlie Barnet, and Rosetta Williams who was teamed in the long ago with Harry Richman at the old Club Richman here.

Troupe, which did some 300 shows for the men still stuck in

the northern fastnesses, has been handed a warmer climate for its next jaunt, being scheduled to shove off for tropical bases in early February. Included in the personnel will be Gladys Cooper, six-foot boogie-woogie pianist of several Lew Leslie shows, and Eddie LeMonte, Baltimore, Md.

Byron Gay Succumbs

Los Angeles—Songwriter Byron Gay died here after a brief illness Dec. 23. Gay, who was 59, rang the bell on several occasions with hit tunes, among them *Horses*, a big novelty hit, and *The Vamp*. He also claimed to have penned *Avon*.

Down Beat covers the music news from coast to coast.

Maw, Paw Now



New York — That's ma girl said Hal; that's ma man said Velma; that's all reced said Dan Cupid and so they were hitched. Course, Hal continues to play the fiddle and Velma the bass on NBC's *Grand Ole Opry* show. Acme photo.

Piquant Triller



St. Louis — The provocative looking little gal above with the dimpled smile, lovely hands, teeth and stuff is Billy Jane Bennett, singer with Clyde McCoy. The Sugar Blues lad is currently playing at the Chase hotel.

CHORDS AND DISCORDS

Clap Hands for Mike

Marseille, France

To the Editors: Clap hands for Mike Levin, and his very intelligent observations on jazz and commercialism in his *Notes Between the Notes*. His October 1 column, the latest one I have received, was strictly on the ball.

T/5 D. E. Tisdale

Info For Yanks

Singapore, China

To the Editors: I don't like what Sam Donahue said about our English bands in a recent issue of the *Beat*. He said that our bands don't swing. Our big orchestras don't on the whole; they are the most uninspired and badly arranged bands one can hear. But, we have many real jazzmen in England. To name a few: Don Macaffer, trombone; Kennv Baker, trumpet; Aubrey Franks, tenor; Billy Penrose, boogie pianist; Nat Temple, clarinet; Dick Katz, piano, and a bassist equal to your Artie Bernstein, namely, Charlie Short.

We also have many New Orleans, Dixieland, and Chicago type combos whose names are really only known to real jazz-lovers. Vic Lewis and Jack Pamells Jazzmen have instrumentalists equal to Pee Wee Russell and Sid Catlett.

The old recordings of your principal Jazzmen like Armstrong and Spanier are appreciated a great deal by English jazz lovers. My favorites are Duke, Lunceford and Herman. Hermans is the best band beating and blow-



"Honeydripper!"

ing today. The good old Herd! Long may those boys stick together.

Michael A. Riley

Genius Supplant Hash

Chicago, Ill.

To the Editors:

Results of your poll for swing bands were very gratifying with the selection of Herman, Ellington, Kenton and Hampton among the first five of swing. They are four of the too-few bands today that really play big band jazz. Let the others quibble concerning differences between jazz and swing—if a big band plays as great as those named, then it's certainly jazz.

Perhaps 1946 will find deserved recognition going to such fine bands as Georgie Auld, Boyd Raeburn and Elliot Lawrence. And music in general would take a long step forward if such "crow" bands as Spivak, TD, Goodman, Wald, Prima and a few others would step aside to let youthful genius supplant stale hash. Too many bands have lasted too long merely on past reputation; too many great new bands have been held back, and at times harmed, by slow recognition from the public.

How can the public be educated in taste? That's one duty, I should say, that *Down Beat* should set itself to perform this year, and in the years to come.

Edgar Dixon

Canada's Friend

Vancouver, B. C.

To the Editors:

After having considered musicians pretty square I received quite a jolt a short time ago when I dug Al MacMillan's fine crew at the United Services Center in Vancouver, Canada. Those boys really jumped! Every arrangement was booted out with terrific enthusiasm by these young cats. In closing, why don't we hear more about these Canadian cats?

Pfc. Bob Martin.

Change The Rules

To the Editors:

I presume that your idea in excluding leaders from the all-star band is to preclude notes from persons who are unacquainted with the talents of sidemen and who inevitably vote for Goodman, Krupa, the Dorseys, etc.

Three years ago the idea was excellent. Today it has backfired. Many superb musicians have organized their own small bands and relatively few of outstanding talent remain eligible for votes. Eight of my first choices out of thirteen are ineligible—Louis,

RAGTIME MARCHES ON

NEW NUMBERS

HART—A daughter, Patricia Denise, to Mr. and Mrs. John S. Hart, Dec. 26 in Hartford. He is trumpet man with various Stan Zucker bands.
DALY—A son, Dennis Michael, to Mr. and Mrs. Pete Daly, Dec. 9 in Glendale, Calif. Father is Ozzie Nelson trumpet man.
BASS—A daughter, to Mr. and Mrs. Bob Bass, Nov. 9 in Minneapolis. Father is ex-Bob Chester sideman, now bandleader in Minneapolis.

TIED NOTES

COURTNEY-COPELAND — Cross Courtney, William Morris Agency executive, to Jacqueline Copeland, recently, in New York.
FOSTER-ZUBER — Bill Foster, with Frederick Bros. Agency, to Natalie Zuber, Dec. 21, in New York.

FINAL BAR

STEVENS—E. F. Stevens Jr., 44, executive vice president of Decca Records, Dec. 20, in Scarsdale, N. Y.
MARKS—E. B. Marks, 80, head of E. B. Marks Music Corporation, Dec. 17, in Mineola, L. I.
SCOTT—Alma Scott, 47, mother of Hazel Scott, Dec. 13, in White Plains, N. Y.
GIRARDI—Tony Girardi, 53, bassist with Ted Lewis for the past 20 years, Dec. 5, in St. Louis.
HERRON—Johnnie Herron, trumpeter-leader, formerly with Isham Jones and others, Dec. 14, in Moline, Ill.
IMMERMAN—Saul Immerman, 47, formerly with Music Publishers Holding Corporation and more recently organizer of Song Distributors, Dec. 12, in New York.
GAY—Byron Gay, 59, songwriter, Dec. 23, in Los Angeles.

Teagarden, Webster, Bigard, Tatum, Ellington (arranger), and Holiday. Also ineligible are Cootie, Sid de Paris, Hawkins, Eddie Miller, Goodman, Ed Hall, Hines, Wilson etc.

Possibly more significant results could be obtained by excluding leaders of full-sized bands only.

Bob Copland

Room For All Kinds

Richmond, Texas

To the Editors:

I'm glad to see that some people are speaking up in defense of the swing and sweet type bands. It's silly to think that jazz bands are the only kinds worth listening to. Of course jazz has its place in the music world, but so does swing as well. There's certainly room for all kinds.

Helen Jane Farmer

Johnny Mack To Ga.

New York—Johnny Mack has taken a new society styled band into the Club Royale, Savannah, Georgia, for an extended stay. Band, a nine-piece New York outfit, features Chris Hadley as fem vocalist.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Ernest Trepagnier is a little known New Orleans drummer but his bass drum style around 1910-16 was famous. He was associated with both the Tuxedo and Olympia Brass Bands during the birth pains of jazz. Two of Trepagnier's closest associates in playing jazz were Sidney Bechet and the late Buddy Petit (cornet).

The pioneer drummer used to have the responsibility of getting together bands to play for the Sunday picnics at Lake Ponchartrain. The picnics would last all day and the band was supposed to leave at nine a. m. from the old downtown station. It was a fifteen minute run on the old fashioned steam shuttle train and sometimes as many as a dozen bass players would show up to make the trip as well as duplicate performers on other instruments.

Ernest was older than either Sidney or Buddy and he had a hard time getting them to the train. He would take Sidney home on Saturday and impress upon the Bechets that Sidney would have to be up in time to catch the early morning train. On Sunday morning Ernest would first pick up Sidney and then they would both go over to Buddy's to usually find the house locked and no answer to their knock. Ernest would break into the house burglar style to wake up Buddy and the three of them would rush to the station with Buddy dressing on the way.

There are not any known records on which Trepagnier can be heard as his activity took place long before the days of recording. Ernest Trepagnier stayed in New Orleans



Ernest Trepagnier

and is there today. MISCELLANY: Duke Ellington's Victor recording of the tune *All Too Soon* waxed in Chicago on October 17, 1940, and issued on Victor 27247, is a mighty rare collectors item today because the

master was broken.

Zilner Randolph, trumpeter and composer (*Old Man Mose*) is leading his own four piece combo at the Whitehouse Roadhouse on the highway east of Gary, Ind.

Otto Cesana, eminent teacher, arranger and composer has written a clarinet concerto in jazz to be performed by a trio consisting of clarinet, piano, and drums.

Bing Crosby collectors will be interested in the following records recently obtained by Charles Fishwick, Box 375, Garberville, N. Y. They are on the old Columbia green label as follows: M555-3 *Last Round-Up and Home On the Range*, M555-8 *My Honey's Lovin' Arms and Please* and finally M555-10 *Shine and Some Of These Days*.

Lovie Austin of Paramount recording fame is now a policeman on Chicago's South Side.

Jack Goss, the well known guitarist, who played some fine jam sessions in Chicago during 1945

Herman Elected As ASCAP Member

New York—In a recent meeting of the ASCAP Board of Directors several writers and publishers were elected to membership in the Society, among them Woody Herman in the popular field.

Publishers elected in the popular field were Manhattan, DeLeon, Brooks, State and Kearney Music Companies.

can now be reached at 534 W. Glen Oaks Boulevard, Glendale, Calif.

Duane Woodruff who collects hot and plays sax has his own combo at the Limehouse Cafe in Chicago on Howard st. Group consists of Duane-tenor sax and clarinet, Carl Norden-trumpet, James Russell-drums and trombone, and Eugene Ostergren-piano and arranger.

The Hot Club of Chicago gave a Richard M. Jones Tribute on Jan-

uary 13th in the form of a concert by Darnell Howard's New Orleans Stompers. Darnell-clarinet, Tubby Hall-drums, John Lindsay-bass, Lee Collins-trumpet, Preston Jackson-trombone, Little Brother Montgomery-piano and Lonnie Johnson-guitar and vocals.

COLLECTORS CATALOGUE: George "Cuz" Falkener of the Welcome Shop, Boston, had a fine write-up on his record collecting activities in the RELICS magazine.

F. O. Pat Dodge, HQ 216 Group, RAF, MLF, is an ardent collector of Spanier, Belderbecke, Bechet and Ellington. He is a grounded fighter pilot located in Africa and welcomes correspondence.

Cecil H. Cohen, 172 Albert Ave., Prestwich, Lancashire, England. Would like to trade English labels for current jazz recordings in U.S.

Emerson R. Parker, Room 118, U.S. Supreme Court, Washington, D.C. Specializes in Ellington band and associated units only.

Philly Music News Makes Good Copy

Philadelphia—Jimmy Phillips, whose career as the city's youngest baton waver was interrupted by a call from the army, is now thumping the drums in Bob Reems band at the local Cove . . . Red Rodney, the hot trumpeter at Nate Segall's Swingroom, is in the throes of raising a carrot-hued goat. Chin whiskers are becoming the trademark of local swing music makers. . . Joel Charles, local orkonductor and booking agent, became the pappy of a son this month. . . Jimmy De Santis, sax player with Johnny Benson at Sciolla's, and Don Nicholas, fiddler at the Ben Franklin, have opened a music store in town.

Gus DeRiego, bass thumper, has rejoined Clarence Fuhrman's music crew at KYW. He was in the army for the last four years. Bill Butler is back with Charlie Gaines' band at the Club Zanzibar, doing vocals and guitar work, after three years in the army.

Mary Woods, femme fiddler, joins the Bob Simone musiccrew at the Ben Franklin Hotel. She's the first femme to play in any band at the hotel. . . Sonny Greer, Freddie Guy and Otto Hardwicke celebrated their 22nd anniversary with Duke Ellington's band when he played at the Academy of Music on January 1. All three were featured in solo parts in the Duke's new *Blue-topia*. . .

Elliott Lawrence and his band have been re-hired at the Sunnysbrook Ballroom, Pottstown, for January 12. The Lawrence crew is the first band to play a return engagement this season.

Billy May Draws Spot On Coogan Shot

Los Angeles—Billy May, who handles music on Ozzie and Harriet airshow, is in line to hold similar spot on new Jackie Coogan show to be bankrolled by makers of Bromo Seltzer on CBS starting April 29.



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American Music Sells Democracy To Italy

Big sales are always big news. Yet one of the biggest sales ever pulled off has gone completely unnoticed and unpublicized. To make the case even more unusual, not a single cent was involved in the transaction, and the salesmen were completely unaware they were engaged in the project.

The salesmen were our GI Joe's; the customer was Europe and the product was music—American music.

When the Yanks first hit Italy American music was virtually unknown and definitely unheard in that country. This was due to the Fascist government's policy of suppressing everything American. American music was banned from the air lanes of Italian radio stations; American phonograph record sales were outlawed and with the clamping down on Hollywood films the shut-out against American music was complete.

Know American Tunes

Yet little more than two years after D-Day Italy had become a land where *Star Dust*, and *One*

O'Clock Jump were as well known to its inhabitants as *O Solo Mio* and *Torno a Sorrento*, where Italian radio stations carried regular programs featuring American dance music and even jazz series. Crosby, Miller, Dorsey and James became as familiar to Italian youth as they are to any bobby-sox crowd in our own land. In the bars and cafes, almost everyone of which boasts a musical aggregation of some sort, every other number played was an American tune. (Sometimes GI's wondered if the *Beer Barrel Polka* hadn't been adopted as the Italian national anthem!)

All this, mind you, came about in the short space of two years. What caused it? Well, a number of things.

Whenever and wherever feasi-

'Music Soothes'—Finds GI'S



Italy—A few members of the army's University Study Center in Florence are well aware of the ancient adage that "music soothes the savage beast". GI's taking part in some impromptu jamming are, l. to r.—T/Sgt. Roy T. Kirk, Pfc. William Malovace, T/4 Lambert J. Trove and T/4 Francis DeFranco. Music—learning, playing and listening to it—forms an important part of the program at USC. Sgt. Robert Lawrence of New York City, conductor of several symphony orchestras, heads the music department.

ble our forces overseas set up radio stations, mission mainly to provide entertainment for our troops. The bulk of the programs beamed out consisted of canned music—American music. For the first time Italian people were able to hear American music without restriction. And they liked what they heard. Radio, then, furnished the opening wedge.

Dances, held regularly at service clubs in the big cities played a large part. Every army unit boasted a band of some kind and they, too, held dances regularly—attended by Italian *signorinas*.

Summer Show Helped

The cause received substantial boosts from such affairs as the Rome Summer Festival. Staged at the U.S. Army Rest Center in the Eternal City, that outdoor GI carnival ran for the entire summer of 1945 and provided the local populace with the opportunity to listen and dance to not only the regular "house" band, a GI outfit, but USO units, such as D'Artega and his all-girl orchestra, as well.

The sum total of all this is that today Italy is a country where its citizens listen to AEs broadcasts of the *Hit Parade*, and are as up to date on the latest tunes and the currently popular bands and vocalists as most high school kids in the U.S. Where diners in Italian restaurants used to be serenaded with renderings of traditional Italian songs, they now listen to the strains of American melodies. And just about the same story can be told of most of the other countries Americans have traveled.

O.K., you say, so what? What's it all mean to us? Plenty—if we're smart enough to see it.

Means To Accept Us

First of all, the only offering of our American democratic system which a foreign nation has accepted completely and without reservation or suspicion is our American music. Isn't music, then, a logical tool to use for creating international harmony (no pun intended) and good will? Our music will help us gain the understanding and friendship of other nations. If we are to acquaint our international neighbors with our American methods, so vital to their better understanding us, nothing would do the job better than our music.

Commercially its possibilities are unlimited. For those whose business is music a whole new horizon is in the offing; record companies have a new, wide-open field; lucrative yields from foreign tours await the bands which take advantage of the opportunities; the market is set and waiting for Hollywood musicals. GI Joe has paved the way and set the stage—whether we take advantage of the setting or fluff it depends entirely upon us.

—Joseph A. Pisarro.

Frederick Bros. Shuffle Execs

Chicago—Jack Kurtze and Milo Stelt of Frederick Brothers have switched offices, with Kurtze, general manager of the Chi office moving to Hollywood to build up cocktail units and small bands of pic work, and Stelt to return to Chicago to take over Kurtze duties.

Wally Stofier, former leader just out of the army, has been added to the enlarged Hollywood cocktail department. Moves are believed to be start of an expansion program for the office.

Ellington Week Honors Duke

New York—Duke Ellington's recent concert, the fourth in an annual series, was but the first in a series of events honoring the composer-bandleader. Ellington is scheduled to broadcast tomorrow (16) over ABC in an hour evening show in a program that also includes Woody Herman's band and the King Cole Trio. On the 17th of this month will be inaugurated the "Duke Ellington Week," sponsored by the AFM, among other organizations.

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FREDDIE SLACK
pianist-leader, bullseyed with the unforgettable 'Cow-Cow Boogie.' Master of the 8-beat, Freddie is famed for his exciting boogie-woogie piano patterns, showcased to perfection in his best-selling Capitol album.

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SUNSET AND VINE

History of New Orleans Jazz Greats Concluded

By JOHN LUCAS

(Third and last in a series on New Orleans musicians.)

In the earliest New Orleans marching bands the rhythm section generally consisted of percussion alone. Soon the tuba was also included, later to be replaced by the string bass. Shortly afterward the banjo too was introduced, to give way eventually to the guitar. Lastly, because of its unportable nature and frequent inaccessibility, was added the piano.

Hot jazz in the New Orleans tradition can thus employ all four, any three, only two, or just one. Ordinarily there should be no more rhythm instruments than melody, and never more than eight altogether. Five men constitute the desirable minimum, seven an effective maximum, and six the most natural number of all—one reed, two horns, three rhythm.

Piano Solo Instrument

The piano was for a long time simply a solo instrument, played in the brothels of the old French

Quarter by such pioneers as the great Tony Jackson. Tony's most famous Negro followers were the three composers and conductors, Ferdinand (Jelly-Roll) Morton, Richard M. Jones, and Clarence Williams.

On the riverboats Fate Marable was the most important pianist-leader of them all, especially active during the years between the Wars. His one rival, a comparative latecomer, was Walter (Fats) Pichon. The veterans Joseph Robichaux and Buster Wilson are now the best New Orleans pianists.

Among the whites Henry Ragas of the Original Dixieland Jazz Band was the earliest and

Bunk's Jazz Recreates Orleans



New York—Bunk Johnson's already famous New Orleans band, with (left to right) Jim Robinson, trombone; Alcide Pavageau, bass; Bunk, trumpet; Baby Dodds, drums; George Lewis, clarinet; and pianist Alton Purnell and banjoist Lawrence Marrero not shown, have taken over the Stuyvesant Casino on Second avenue nightly except Mondays. Reception to the band has been terrific, if limited mainly to adherents of N. O. style jazz. But the outfit has nabbed more space in national magazines (*Time*, *New Yorker* and *The Nation* included) than any other modern band has for ages.

finest, and he died in 1919. Today only Frank Pinero and Roy (Slim) Zimmerman are at all celebrated. No one, black or white, ever came close to Jelly-Roll for orchestral piano with a real New Orleans band.

Great Banjoists

The first colored banjo player of note, Jeff (Brock) Mumford, was a member of Bolden's band. In his day there was also Joe Bechet and Billie Marrero, the latter equally gifted as a bassist. For a quarter-century three hot banjoists shared the limelight in New Orleans, Chicago, and San

Francisco—Buddy Christian, who also played piano; Johnny (Buddy) St. Cyr; and Arthur (Budd) Scott, currently featured with Kid Ory.

Toward the end of the 1920's the greatest of all appeared, Lonnie Johnson, the man who taught Eddie Lang and many others. He is still unsurpassed, although the best now left in New Orleans are Willie Santiago and especially Lawrence Marrero. In the early days the Crescent City had one outstanding white banjoist, Emile (Stalebread) Lacome, Sr. Today too there is only one, Hilton (Nappy)

LaMare. Between Lacome and LaMare came such lesser men as Joe Cupero, Frank Frederico, and Lloyd Dantin.

The Bassists

Most of the New Orleans bassists were equally good on tuba and string bass, the former quite early giving way to the latter in general favor. The first Negro bassmen were Albert Gleny, James Johnson, and Bob Lyons, musicians long associated with Buddy Bolden. They were succeeded by three even better men, Bill Johnson, John Lindsay, and Ed Garland. These were quickly followed by the greatest of all, George (Pops) Foster, Al Morgan, and Wellman Braud. Others have since been practically forgotten, as bass players at least, Bert Cobb and Nat Towles and Bob Ysaguirre. The finest now playing in New Orleans are Chester Zardis, Jim Little, and the wonderful Alcide (Slow Drag) Pavageau.

Of Dixieland bassists the three leading names were all connected with the New Orleans Rhythm Kings, first Arnold (Joe) Loyocano, then Steve Brown, and then Chink Martin. The best to gain some fame in recent years is George Hartman, while John Bell seems the only one in New Orleans at present. It was Pops who taught all that came after him, and no white man furthermore has ever excelled Steve Brown.

Great Drummers All

John Robichaux and Henry (Zeno) Baltimore were the first important black drummers, then Louis (Old Man) Cottrell and Ernest Tripania, next John (Ratty) Veau and Dink Johnson, finally Jasper Taylor and Andrew Hilaire.

Shortly after this group came the two greatest jazz drummers of today or any day, Warren (Baby) Dodds and Arthur (Zutty) Singleton. Baby had a tremendous influence on Wetling, Tough, and Krupa, while parts of Zutty's style were echoed in the work of Webb and Catlett. Four other New Orleans drummers were likewise effective teachers, Paul Barbarin around New York and Fred (Tubby) Hall about Chicago, Baby Lovett around Kansas City and Minor Hall about San Francisco. The best now in the Crescent City are Joe Rena and Edgar Mosley.

White Drummers

Jack Laine was the first of New Orleans' few significant white drummers, at his height in the 1890's and 1900's. His immediate successors were Anton Lada, Johnny Stein, and Tony Sparbaro, all at their peak during the years just preceding and following the first World War. In the 1920's Paul DeTroit and Arthur (Monk) Hazel were the top men, but with the thirties came by far the greatest of all, Ray Bauduc.

Since 1940 no one has appeared but Johnny Castaing, who along with Monk is the best playing today in the Crescent City. Baby Dodds is easily the finest New Orleans drummer of all time, just as his pupil Ray Bauduc is the outstanding Dixieland drummer.

Live—Not Learn

New York—In a routine review of a Bud Freeman concert appearing in a morning paper here, the writer digressed long enough to point out that musicians are generally bum business men, and what's more, they're bullheaded.

Starting off by saying "Bud Freeman alternated his sax and sulpha pills at Town Hall, bossing a group of familiar musical faces and equally familiar musical sounds" the critic concluded a somewhat vituperative essay with:

"The audience was disappointingly small, which was to be expected so soon after Christmas. These are bad nights throughout show business, but Condon, Freeman, Anderson & Co. don't intend to learn anything from show business if they can help it."

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Jim Crow Issue Grows In Kaycee

Kansas City—The recent Caloway case points up what has rapidly been developing into a Jim Crow issue regarding Kaycee music and musicians. Recent police pressure on the Kansas City Hot Club meetings at the Chez Paree, 18th and Vine spot, has resulted in legal representation being secured by the management.

Police orders to Fred L. Harden, manager of the Chez, not to sell tickets to white patrons were promptly rescinded one week later upon presentation of information concerning the Club.

Latest development requires heads of the Hot Club to procure a permit from the city welfare office before continuing with the Sunday afternoon inter-racial affairs.

Outstanding local combos have been presented in recent sessions, despite the pressure, including Julia Lee and Baby Lovett, Herman Walders trio, George Salisbury and others, in addition to the regular bands of Jimmy Keith and Oliver Todd.

Streamliners Quartet, outstanding local ofay combo, were scheduled for the session of the 30th, but union difficulties prevented their appearance. It's expected they'll be included in the near future.

—bee

Dardanelle Dates Gloom Dodgers

New York—Dardanelle and her guitarist and bass fiddler, who have been at the Copacabana lounge here so long they're practically included in the lease, added another chore to their roster when they signed on for a spell with the *Gloom Dodgers* aler. Lass, an accomplished musician, has done arrangements for Lionel Hampton and Les Brown, some of which she figures to feature on the air shot.

BANDS DUG BY THE Beat

FOUR TONS O' RHYTHM

Reviewed at the Club Silhouette, Chicago

These Four Tons do have rhythm and a tonnage of showmanship thrown in for gooc measure. The group has been playing stage bars throughout the middle west for several years now and are due for a stand in Chicago's Loop.

Unit is comprised of Clint "Pappy" Weaver, the bass playing manager, James "Jim" Daddy Walker, electric guitar, William Saunders, tenor sax and clarinet, Walter Scott, rhythm and Hawaiian guitar. They have a varied repertoire including just about any type of number the listener could think up to request.

The star of the outfit musically is Jim Daddy whose effusive personality and fine guitar technique attract considerable attention. They feature several selections that are often requested, *Fly Away Poor Butterfly*, *Marijuana* and *Sweet Lorraine*, on which they use their own original arrangements.

The quartet started in Kansas City and they still call KC home. Most of the boys were born there and have played in many of the well-known dance bands that have toured the Southwest. While playing in Oklahoma City Jim Daddy Walker taught the late Charlie Christian guitar technique and Jim himself has been offered jobs in several of the leading name orchestras. Last year Jim Daddy recorded for Session Records with an all star group including Pete Brown. One side is called *Jim's Idea* and is on Session 12-012.

—hoe

Typically Flat

New York—It is unreliably reported that singer Phil Regan, who used to be a Flatbush flat-foot, has now switched over to making flat jokes.

In a recent conversation with Happy Felton, the comic, Regan asked him what he was doing with himself these days.

"I'm on the radio," said Felton, "—with Sheffield."

"No kidding," Regan replied, "—that guy still got a band?"

McGhee Turns Prof.

New York—Johnny McGhee, who has his own crew in '41 and who for the past four years has been at NBC, is quitting the business in favor of teaching budding trumpet players. McGhee, once with Whiteman and TD, is headed back to Chincoteague, Va.

Stand-ins New Air Routine?

New York—Joan Edwards' illness, during which she had to have a standby at the mike in case she was suddenly stricken again, may have started a new idea in radio. For over a year and a half, or since the time she first had trouble with her throat, close by Edwards during her weekly *Hit Parade* stint has been Peggy Mann, who's been called on to fill in once or twice.

Other mike performers are getting an idea of having standbys, too, noting that despite Edwards' complete recovery Miss Mann is still very much in evidence. Idea being that, plus being available in cases of sudden emergency, the standby rehearses with the band during long hours of polishing up orchestral background

Board & Room

New York—Benny Goodman, whose office at 654 Madison avenue is crowded enough as it is, found himself with an additional slight burden the other day. Elliott Wexler, recently discharged from the Navy and in business for himself as music trades contact for bandleaders and singers, sold BG on the idea of becoming his first client. The deal closed, Wexler announced he hadn't been able to locate any office space.

So now Wexler operates from the office of his first client.

and also rehearses on mike so that sound engineers can strike the proper balance between singer and orchestra. Thus the star's voice is saved through minimum of rehearsals, for actual broadcast.

Bing's On Air The Hard Way

New York—Bing Crosby, chairman of the committee to raise \$5,000,000 for the Sister Kenny Foundation, kept on the move for a half hour when he went on the air early last month in behalf of the cause. Airing from two studios at WOR, Bing dashed from one to the other, where Jimmy Dorsey and his orchestra held forth in one and Patrice Munsel and a studio band in the other.

The Dorsey band accompanied Crosby on the first number and then kept the program jumping while Crosby jumped to and from the other studio for his part of the program with Patrice Munsel.

Scheduled to be his only broadcast of the season, Crosby later appeared on the Jerome Kern memorial star-studded program.

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Philly Local 274 Elects '46 Execs

Philadelphia—Execs for 1946 were chosen by Local 274, AFM, Negro musicians union early last month. Officers include George (Doc) Hyder, president; Harry Monroe, vice-president; and Frankie Fairfax, secretary. All were former bandleaders, and all will begin their 11th term as officers of the Union.

Harry Marsh, Sr., was reappointed business manager for the union for the 11th year. Marsh is business manager for Jimmy Adams and Jimmy Tisdale's orks on the side and a former baton weaver himself.

Bunk Recalls 70 Years Of Jazz

New York—Bunk Johnson, whose arrival at the Stuyvesant Casino here some months back was greeted with reams of publicity, but whose space-grabbing later fell off to near zero, got

himself a few blurbs through his appearance on a recent *We The People*.

The ancient Johnson and his Dixieland Band were heard on the show in a pickup from the Hall. Johnson recounted some of his experiences in his 70 years of making American jazz. Bunk and his crew at press time were still playing regularly at the Stuyvesant to small but completely enthusiastic audiences.

Joe Loughran Wants And Gets Experience

Philadelphia—Joe Loughran, brother of Tommy and a pug on his own is playing trombone for the Philco band and the symphony club orchestra. A group of localities are ready to back him if he organizes his own crew. Top arrangers are available to put him in the name band brackets, but the ex-pug wants a little more experience as an ork musician before he goes out on his own. Joe also has serious music inclinations but backers are trying to woo him to swing.

Sleepy Time

New York—Since one or two stories have appeared in *Down Beat* recently regarding the efforts of hypnotist Ralph Slater to mesmerize a band, we think it only fair to advise you that the deal finally came off. The effort, we mean, not the hypnotism.

Slater finally got to making goo-goo eyes at Tony Pastor's crew at the 400 Club. The aesthetist spent some minutes in attempting to induce sleep in the musicians, but the snores observed in the audience along about that time were not hypnotically inspired.

Deal came off slightly better when Slater went to work on them one at a time, instead of taking the whole crew at once. After some minutes of the all-kazoo allakazam department, trumpeter Tom Patton went into a seeming daze. Slater then told him to imitate Harry James.

Consensus of opinion was that, at least while Tom Patton's asleep, Harry James has nothing to worry about.

Stork To Call On Georgia Carroll

Los Angeles—Georgia (Mrs. Kay Kyser) Carroll, who did her last broadcast as featured singer on Kyser's airshow Dec. 28, has an appointment with the old bird 'long about May of this year. It was unlikely she would return to professional life following event. Kyser himself wants to retire as soon as contractual obligations have been satisfactorily settled.

Lucy Ann Polk got the vocal assignment on the airshow replacing Miss Carroll.

Writer—Chirp In Film

Los Angeles—Theodora Lynch, Manhattan singer who was a foreign correspondent in Italy at the war's outbreak and who was interned there with other newspaper writers, has been signed for vocal work in Universal's *Heat Wave*, based on episodes from life of composer Rimsky-Korsakoff.

Americans Invade Tokyo's Carnegie

Tokyo—If Benny Goodman thinks he created something of a small furor when he invaded the House of Longhair—Carnegie Hall—some years ago, he should have seen what happened when an American band swung it out at the Academy of Music here. The Academy of Music is the Nippon equivalent of Carnegie Hall—but no one, to show his appreciation, ever threw a baby out of the balcony at Carnegie Hall.

They didn't here in Tokyo, either, but MP's had to forcibly restrain some of the "sent" Nipponese. The band, fronted by M/Sgt. Frank Schaeffer of Phoenix, Arizona, was itself nearly broken up by the efforts of a Japanese MC to translate such things as *Flatbush Flannagan* and *Southern Fried*—the latter number emerging as *Chicken—He Cooked Too Much*.

Band, representing the 1st Cavalry Division—listed, plus Schaeffer as leader, Roy Ballowe of Chicago on drums and Charles Kegler of Houston handling vocals and guitar. Trumpet section consisted of Edgar Felty, Lebanon, Pa.; Henry Swanay, Elizabethtown, Tenn.; Charles Flanders, Des Moines; and Bill Gombold of St. Paul. On tram were Curtis Maner of Dallas and Lyle Tregaskis of American Fork, Utah. Saxs showed three California boys, Demetrio Ortiz of Los Angeles, Robert Wurtz of Long Beach and Henry Camarena of San Bernardino, along with Robert G. Nelson of Council Bluffs, Iowa and Tony Jurich of Floral Park, L. I., N. Y.

Clinic Staged For Tubmen

New York—First session of what is scheduled to be an annual clinic, conducted by leading percussion teachers and artists, was held (Dec. 29) at Carnegie Hall. Purpose of the affair, which drew a sizeable crowd of potential skin talent as well as some onlookers who were just plain curious, is to acquaint young drummers with a full grasp of the possibilities of their instrument.

Spots on the curriculum were conducted by Gus Helmecke, formerly with Sousa, on bass drums and cymbals. Billy Gladstone, Frank Kutak and Phil Grant on snare drums, and Sol Goodman on tympani. James Crawford, who did a hitch with Jimmie Lunceford's band, also gave a spiel and demonstration on dance drumming.

Swing Tones To Hit Stands Soon

New York—Two items of interest to bookworms with a musical bent came to light this week with the news that a couple of long awaited tomes will hit the stands within a couple of days.

Lionel Hampton, who has been at work for some time on his literary effort titled *Swing Book*, announced the volume would be up for sale at bookstalls today (15). Book stresses the tremendous contributions made by negroes to the field of jazz.

Other volume expected about the 17th is *Duke Ellington*, biography purporting to give side-lights and highlights of the bandleader-composer's career which have not heretofore been printed.

'Musicland' Closes

Los Angeles—"Musicland," Vine st. record shop operated by Eleanor Roycroft ("Hollywood House of Music") and KFWB's Al Jarvis, was slated to close doors Dec. 31 with expiration of lease. The Roycroft-Jarvis firm is currently under management of court-appointed receiver pending settlement of differences between the two partners.

Keep Your Eyes On BUDDY RICH and his own New orchestra with SLINGERLAND "RADIO KINGS"

Newark, Boston, Philadelphia, Detroit and on to the Palladium in Hollywood for a six week stay starting March 18th, are merely milestones to the future. Take a tip from "Buddy" and insist on Slingerland "Radio Kings." He long ago recognized the extra dividends in plus values offered by "Radio Kings" that are yours without a premium in cost. Your best guide is the choice of those in the "know." Send for a copy of the Slingerland Catalog and familiarize yourself with the drums that are the choice of 9 out of 10 leading professionals.

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Diggin' the Discs—Don

(Jumped from Page 8)

GEORGE PAXTON

I'll See You in My Dreams
Streamliner
Guild 132

Streamliner is streamlined swing, giving soloists (muted trumpet, tenor and piano) ample opportunity. Band is clean, arrangements interesting, the beat light—perhaps a shade too light, though always moving. *Dreams* is pretty, with a nice Alan Dale vocal. Excellent use of a French horn lends particular beauty and depth to the scoring.

IKE QUEBEC

If I Had You
Hard Tack
Blue Note 510

Quebec solos pleasantly to open a moody *If I Had You*, with trumpeter Jonah Jones and

trombonist Tyree Glenn noodling nice sustained chords for background atmosphere. It's one of the Calloway tenorman's best. Reverse is a contrasting jump tune, a Buster Harding original on a Gillespie riff kick. Jones, pianist Roger Ramirez, Glenn and guitarist Tiny Grimes split choruses in that order, then Quebec blows nicely into the fade-out. Pettiford and J. C. Heard propel a good beat.

EDMUND HALL

It's Been So Long
I Can't Believe That You're in Love With Me
Blue Note 511

Nice sides, both on tunes easy to jam and just as easy to listen to. Clarinetist Hall receives considerable assistance from soloists Harry Carney, Benny Morton, Everett Barksdale (guitar); while Don Frye, Junior Raglin and Sid Catlett contribute rhythm.

BUD FREEMAN

I Got Rhythm
Where Have You Been
Majestic 1018

Offering a good array of talent, with Edmund Hall, Lou McGarity, Ray McKinley, Yank Lausen, Gene Schroeder, Bob Haggart, Carmen Mastren and Freeman, sides still don't seem to come off with any real excitement. At that the Cole Porter tune offers better solo work than *Rhythm*, which by now seems to be a "crow" tune to record—even with alleged "new variations."

Dance

Not usually as productive as this time.

Vocal

BILLY ECKSTINE

I'm in the Mood for Love
Long, Long Journey
National 9016

Mood for Love merits and receives an extra fine Eckstine vocal, the tune could have been written for the Sepia Sinatra. Band is in good form with an arrangement well written for background material. *Journey* is more blues, though not quite up to previous Eckstine blues standards, certainly a long way from his *Good Jelly Blues*. There is brief trumpet and trombone bits on latter side.

JOHNNY MERCER AND THE PIED PIPERS

If I Knew Then
Personality
Capitol 230

Then is given superb all-around treatment from Mercer and the Pied Pipers and the band under Paul Weston's direction, at an infectious jump tempo that harms the ballad not at all. Particularly good are the Pipers, stealing this side from Mr. Mercer, as he returns the deed on the reverse, which doesn't miss, either. Tune title of *Personality*

is an appropriate description of Mercer's singing, his sense of humor and use of lyrics.

GATEMOUTH MOORE WITH DALLAS BARTLEY

I Ain't Mad at You, Pretty Baby
It Ain't None of Me
National 6001

Better than average blues shouting by Gatemouth Moore, and sufficient backgrounds by the Bartley group. Latter bunch can do much better, given half a chance—which they do not enjoy on either side. They're further handicapped by the out-of-tune sounds apparent on several National discs. Good trumpet on *Baby*, a side that really rocks.

Novelty

SPIKE JONES

The Blue Danube
You Always Hurt the One You Love
Victor 20-1762

Musical mayhem in the crazy, clever pattern set on several previous sides by the City Slickers. Yet the humor, while certainly obvious enough, is not at

Light Of Touch Men Visit Club

New York—Downbeat club is used to having light-footed gentry tip-toeing about its floor, but after a set of light-fingered gentlemen casually visited the 52d street spot one recent night, the Club had to send for the police.

By the time the gendarmes arrived, however, it was too late to prevent the hep crackmen from making off with a Saturday night's take—a rough \$8,000. Entering through a convenient alley, yeggs forced a door to second floor office, cracked a small safe with a screwdriver and mallet and scammed without even taking the tools of their trade.

all forced or tiresome. Spike and Del Porter arranged the *Danube* to suit themselves and Johann Strauss ain't gonna like it! Vocals by Carl Grayson, Red Ingle, Porter and—for good measure—the Boys in the Backroom. Corn at its crazy best, once again.

Down Beat covers the music news from coast to coast.



Frankie Masters band was due in at an army air base in Nebraska recently. The post band, lined up to greet the band, cooked up a welcome that included playing Masters' number *Scatterbrain*. Down came a C-47 and landed as the band played on. But out stepped a visiting general, who didn't quite appreciate the musical welcome. The Masters crew landed while apologetic brass hats were still trying to convince the unexpected visitor that there was nothing personal intended by the tune title.

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*13-C	1-12/16"	45/64"	Semi-Shallow	Full-Cushion
14-M	1-4/16"	47/64"	Semi-Deep	Semi-Cushion
15-S	1-4/16"	45/64"	Semi-Shallow	Cushion
16-S	1-3/16"	44/64"	Semi-Shallow	Semi-Cushion
*17-C	1-7/16"	44/64"	Semi-Shallow	Full-Cushion
18-M	1-8/16"	45/64"	Semi-Deep	Cushion
*19-C	1-11/16"	46/64"	Semi-Shallow	Full-Cushion

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23	1-38/64"	62/64"	Shallow	Flat Semi-Cushion
24	1-37/64"	1-3/64"	Medium Deep	Flat Semi-Cushion
25	1-36/64"	62/64"	Medium Deep	Round Semi-Cushion
26	1-42/64"	1-3/64"	Semi-Shallow	Round Full Cushion
27	1-34/64"	1-3/64"	Semi-Shallow	Flat Semi-Cushion
28	1-35/64"	64/64"	Semi-Shallow	Round Semi-Cushion
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Richard Jones Chapter Added to Jazz Legend

By GEORGE-HOEFER

An important chapter in the History of Jazz in New Orleans and Chicago was finished on December 8, 1945 with the passing of Richard Myknee Jones. The chapter, unfortunately, is still incomplete as Jones took with him a fund of historical information pertaining to the early New Orleans days as well as the entire period of Chicago jazz.

Richard M. Jones was born in New Orleans, La. in 1889 and remembered well the playing of the legendary Buddy Bolden. Up until last month all of his time had been spent composing (*Hollywood Shuffle, Jassie's Babies Blues, Trouble in Mind, Riverside Blues, Red Wagon, Remember Me, and many others*); playing piano solo, with bands of his own, and with other bands; and serving as recording director for several companies (Okeh, Vocalion, Decca and Mercury).

Jones' musical life began at the age of twelve when he carried water during rehearsals of the Claiborne Williams band in order to get a chance to blow into the big bass horn. In the year 1906, he became a full fledged piano "professor" at Tom Anderson's Annex in Storyville. There he played the rags he had learned from Richard "Fishin' Bread" Barret, the Shreveport piano king. He worked in the mirrored hall of Lulu White's Mahogany Hall and was required to open the evening's entertainment with a rendition of the *Poet and Peasant Overture*.

Worked With Immortals

Following his career as piano soloist, Jones started to play with

leading bands of the day, and worked with John Robecheaux, Papa Celestin, and A. J. Piron. Finally he led his own band at George Fewclothes Cabaret in the district with such men as Freddie Keppard, Jimmie Noone, Sidney Bechet, and Joe "King" Oliver playing with him. It is interesting to note that Jones played the opening engagements at the first cabaret and the first roadhouse in New Orleans. The latter was a tent with a wooden floor and tables.

Around 1915, Jones took up composing, and his first song was *Lonesome Nobody Cares*, a tune that Sophie Tucker featured. This first published tune caused the young composer considerable fame and in 1918 he moved to Chicago. He recorded for Gennett soon afterwards and the tune he selected was his own *Jazzin' Babies Blues* which was later stolen by the New Orleans Rhythm Kings and called *Tin Roof Blues*. The reverse side was *Twelfth Street Rag* and the pairing constituted the first jazz piano record ever waxed.

On Many Labels

Before organizing his own famous jazz band, "The Jazz Wizards," the pianist played with the bands of Bernie Young and Willie Hightower. With his Jazz Wizards he recorded for all the

Playing for GI's in Japan



Japan—S/Sgt. Paul "Buzz" Waggoner, leader of the 153rd Engineer Construction battalion band, leaps high with joy and enthusiasm while playing for a recent holiday dance at the Kaihin hotel in Kamakura. Hotel is a vacation spot for troops in the Eighth army area of occupation. Others in the photo, l. to r., first row: T/5 John Dram, Sgt. John Brown, T/5 Bob Gaddess, T/5 Dick Tienvieri; second row, T/4 Joseph Gallucci, and back row, T/5 Albert Kochalko, T/4 Earl Bochner, and Pvt. Jack Sterns.

race labels such as Paramount, Okeh, Victor, Decca, and recently Mercury. The Jones group was the first colored unit to ever be booked by MCA.

Aside from recording, he has been very active in the promotion of colored talent. During the middle twenties he was recording director at Okeh and was responsible for the famous Louis Armstrong Hot Five recordings. On June 12, 1926 Richard Jones gathered all the Okeh race talent together for a gigantic benefit at the Chicago Coliseum that made history. This affair was the only public appearance of the Armstrong Hot Five.

On Decca Sides

When in 1940 Decca proposed and executed an album based on New Orleans jazz, Jones was

selected to direct and play piano on the four sides made in Chicago, featuring musicians from the Crescent City.

During the war Richard Jones applied his timing and rhythmic ability to operating a machine in a war plant. During this time he recorded with his own Jazzmen for Session records.

Working for Mercury

Since V-J Day, he had been kept busy as talent scout for the new Mercury record firm in Chicago. Then, on that December Saturday, he suddenly succumbed and brought an end to a prolific jazz career.

He will be missed by active musicians and jazz historians to an extent that is not fully realized as yet.

Congress Aims At J. C. Petrillo

Washington—James C. Petrillo undoubtedly has the best interests of the American musician at heart, but one of these days he's going to stick his large chin out a little too far and someone or some group is going to hang a beauty on it.

The someone in question will likely be a legislator and the group will be a congressional one.

Following closely on the heels of James C.'s most recent edict which has prevented broadcasting of foreign musical programs in this country since the first of the year, legislation designed to curb his powers was being introduced in the House.

Chairman Clarence Lea of the House Interstate Committee was scheduled to call his group to a closed door session yesterday (14) to vote on a bill titled *To Prevent Control of Broadcasting By Coercive Practices*. The Bill proposes new sections to the penal provisions of the Federal Communications Act.

One of the facts of Petrillo's latest dictum was the demand that local radio stations employ more musicians, and the proposed provisions of Lea's legislation would penalize coercion to compel hiring of a greater number of employees than wanted by a broadcaster. Also penalized would be the exaction of tribute for the use of certain materials, including transcriptions and other reproductions, and the ban on unpaid performers, in a non-commercial, educational or cultural performers would be lifted.

Violations of the proposed laws would be punishable by imprisonment up to two years or by a \$5,000 fine, or both. Petrillo wasn't losing either sleep or hair worrying about it.

Dick Stabile Gets CBS Wire From Club Copa

New York—Dick Stabile, after completing his Waldorf Astoria stint with Sinatra, got a break in going into the Copacabana. He has a CBS wire, marking the first time Proser has had a network wire from the club.

Down Beat covers the music news from coast to coast.

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Full Discography of Ben Pollack and Band

This discography covers the classic Ben Pollack Orchestra from its inception in 1926 to the time when it was disbanded in 1934. The reformed orchestra which included Harry James, Irving Fazola, Freddy Slack and later Muggsy Spanier etc. will be dealt with at some future date. Meanwhile, the following discography has been compiled by Ralph Venables with the assistance of Stephen Sholes, Helene Chmura, Jimmy McPartland and Gil Rodin, and is based on the published recollections of Ben Pollack.

"Californians" Period

Harry Greenberg & Al Harris (cornets), Glenn Miller (trombone), Benny Goodman (clt), Gil Rodin (alto), Fud Livingston (ten), Vic Briedis (pno), Lou Kessler (bjo), Harry Goodman (bass), Ben Pollack (dms).

Sept. 14, 1926: *I'd Love to Call You My Sweetheart* (30237). Unissued.
Sunday (30238) Unissued

Same personnel, with Victor Young & Al Beller (vlns) added.

Dec. 9, 1926: *When I First Met Mary* (37218) Vocal by Joey Ray, Vi 20394.
Deed I Do (37219) Vocal by Ben Pollack. Vi 20408, HMV B-5281.

Same personnel, with violins out.

Dec. 17, 1926: *You're the One for Me* (37260) Vocal by Ilomay Bailey, Vi 20461.
He's the Last Word (37261) Vocal by Williams Sisters, Vi 20425.
June 24, 1927: *That's What I Think of You* (39058). Unissued.
Who Is Your "Who"? (190059). Unissued.
Honey Do (39060). Unissued.
I Ain't That Kind of a Baby (39061). Unissued.

"Blackhawk" Period

Jimmy McPartland & Frank Quartell (cnts), Glenn Miller (tmb), Benny Goodman (clt), Gil Rodin (alto), Larry Binyon (ten), Vic Briedis (pno), Dick Morgan (bjo), Harry Goodman (bass), Ben Pollack (dms).

Dec. 7, 1927: *Waitin' for Katie* (41342). Vi 21184.
Memphis Blues (41343). Vi 21184.
California Medley (41344). Unissued.

"Little Club" Period

Same personnel, with Al Harris replacing Quartell on 2nd. cornet, Bud Freeman replacing Binyon on tenor, and with the addition of a string section.

April 6, 1928: *Singapore Sorrows* (43540). Vocal by Ben Pollack. Unissued.
Sweet Sue (43541). Vi 21437.
April 26, 1928: *Singapore Sorrows* (43540). Vocal by Ben Pollack. Vi 21437.

"Park Central" Period

Jimmy McPartland & Al Harris (cnts), Jack Teagarden (tmb), Benny Goodman (clt), Gil Rodin (alto), Larry Binyon (ten & flute), Al Beller & Ed Bergman (vlns), Bill Schumann (cello), Vic Briedis (pno), Dick Morgan (gtr), Harry Goodman

(bass), Ben Pollack (dms).

Oct. 1, 1928: *You're Gone* (47576). Unissued.
Forever (47577). Vi 21716, HMV B-5587.
Oct. 15, 1928: *Buy Buy for Baby* (47742). Vocal by Belle Mann. Vi 21743, HMV B-5596.
One Sweet Show Girl (47743). Vocal by Belle Mann. Vi 21743, HMV B-5596.

Dec. 4, 1928: *Then Came the Dawn* (49220). Vocal by Dick Robertson. Vi 21827.
Sentimental Baby (49221). Vocal by Gene Austin. Vi 21827.

Dec. 24, 1928: *Let's Sit and Talk* (48286). Vocal by Burt Lorin. Unissued.
Future Rhythms (48287). Vocal by Ben Pollack. Vi 21833.

Jan. 17, 1929: *Let's Sit and Talk* (401535). Vocal by Burt Lorin. OK 41189 (Louisville Rhythm Kings).

Jan. 22, 1929: *Wang Wang Blues* (49673). Vi 21971 (Ben's Bad Boys).

Yellow Dog Blues (49674). Vi 21971 (Ben's Bad Boys).

Short-Tail Stomp (49675). Unissued (Ben's Bad Boys).

Jan. 24, 1929: *Sally of My Dreams* (45302). Vocal by Burt Lorin. Vi 21837.

Jan. 25, 1929: *Shout Hallelujah* (401558). PaE R-340 (Louisville Rhythm Kings).

In a Great Big Way (401559). OK 41189 (Louisville Rhythm Kings).

Jan. 29, 1929: *Let's Sit and Talk* (48286). Vocal by Burt Lorin. Vi 21833.

Back to full line-up, with Ruby Weinstein replacing Harris, Dick McPartland replacing Morgan and Ray Bauduc replacing Pollack.

March 1, 1929: *Louise* (39065). Vocal by Charles Roberts. Vi 21941.

Ma Cherie (39066). Vocal by Charles Roberts. Vi 21941.

March 5, 1929: *My Kinda Love* (39012). Vocal by Ben Pollack. Vi 21944.

On With the Dance (39013). Vocal by Ben Pollack. Vi 21944.

May 27, 1929: *In the Heat of the Night* (33947). Vocal by Burt Lorin. Vi 22252.

Finding the Long Way Home (33518). Vocal by Burt Lorin. Unissued.

July 25, 1929: *In the Heat of the Night* (33947). Vocal by Burt Lorin. Vi 22071.

Won't Cha! (33948). Vocal by Burt Lorin. Vi 22071.

Beautiful Baby (33949). Vocal by Burt Lorin. Vi 22071.

"Silver Slipper" Period

Charlie Teagarden & Ruby Weinstein (tpts), Jack Teagarden (tmb), Matt Matlock (clt),

Same personnel, with Sterling

They're Satisfied With Life



New York—Buddy Rich and Martha Tilton really look delighted with each other's company at the recent John Kirby opening at Monte Proser's Copacabana. Or perhaps it's just a bit of self-satisfaction each enjoys with the success of their respective careers. Buddy's band debut was quite an impressive one, by the way.

Gil Rodin (alto), Larry Binyon (ten & flute), Ed Bergman & Ed Solinsky (vlns), Bill Schumann (cello & oboe), Vic Briedis (pno), Dick Morgan (gtr), Harry Goodman (bass), Ray Bauduc (dms).

Aug. 15, 1929: *Where the Sweet Forget-Me-Nots* (33959). Vocal by Burt Lorin. Vi 22106.

Song of the Blues (33960). Vocal by Burt Lorin. Vi 22147.

True Blue Lou (33961). Vocal by Burt Lorin. Vi 22089.

Aug. 22, 1929: *Sweetheart, We Need Each Other* (36105). Vocal by Burt Lorin. Vi 22101, HMV B-5729.

You're Always in My Arms (36106). Vocal by Burt Lorin. Vi 22101, HMV B-5729.

Sept. 27, 1929: *You Made Me Happy Today* (36731). Vocal by Charles Roberts. Vi 22153.

From Now On (36732). Vocal by Charles Roberts. Vi 22153.

Nov. 29, 1929: *Keep Your Undershirt On* (37037). Vocal by Burt Lorin. Vi 22207.

Reaching for the Moon (37038). Vocal by Burt Lorin. Unissued.

Charlie Teagarden & Ruby Weinstein (tpts), Jack Teagarden (tmb), Matt Matlock (clt), Gil Rodin (alto), Babe Russin (ten), Ed Bergman & Ed Solinsky (vlns), Bill Schumann (cello & oboe), Gil Bowers (pno), Nappy Lamare (gtr), Harry Goodman (bass), Ray Bauduc (dms).

Feb., 1930: *Crying for the Carolines. Hit-of-the-Week* 1027.

I'm Following You. Hit-of-the-Week 1028

Same personnel, with Sterling

Bose (cnt) added.

Sept., 1930: *Rolling Down the River* (19418). Vocal by Ben Pollack. Ba 0152, Re 10007, Imp 2538.
If I Could Be With You One Hour Tonight (19419). Vocal by Jack Teagarden. Ro 1363, Pe 15325, Or 1998, Re 10054, Do 4588, Je 3995, Ba 0747, CMS 103. (Three masters were issued).

There's a Wah-Wah Gal in Jigra Caliente (19420). Ro 1364, Pe 15325.

Same personnel, with Eddie

Miller (ten) replacing Babe Rus-

sin.

Feb., 1931: *Sing Song Gal* (10378). Vocal by Ted Ban-

croft. Or 2103, Ro 1561, Pe 15424.

Fall in Love (10379). Vocal by Ted Ban-

croft. Or 2103, Ro 1561, Pe 15424.

You Didn't Have to Tell Me (10380). Vocal by Ted. Or 2208, Pe 15428, CMS 103

March, 1931: *I've Got Five Dollars* (10418). Vocal by Ben

Pollack. Ro 1576, Pe 15431.

Sweet and Hot (10417). Vocal by Ben Pollack.

Ro 1576, Pe 15431 (Two masters issued).

I'm a Ding Dong Daddy (10418). Vocal by Ben

Pollack. Or 2214, Ro 1577, Pe 15432.

Sterling Bose & Charlie Spivak

(tpts), Jack Teagarden (tmb),

Matt Matlock (clt), Gil Rodin

(alto), Eddie Miller (ten), Ed

Bergman, Al Beller & Barney

Winston (vlns), Bill Schumann

(cello & oboe), Gil Bowers (pno),

Nappy Lamare (gtr), Harry

Goodman (bass), Ray Bauduc

(dms).

March 19, 1933: *Linger a Little Longer* (73409). Vocal by Doris

Robins. Vi 24294.

I Bring a Song (73410). Unissued.

Low Down Upon the Harlem River (73411). Unissued.
Two Tickets to Georgia (73412). Vocal by Nappy Lamare. Vi 24584.

Yank Lawson & Charlie Spivak (tpts), Joe Harris (tmb), Matt Matlock (clt), Gil Rodin (alto), Dean Kincaid (alto & arranger), Eddie Miller (ten), Al Beller & Ray Cohan (vlns), Nappy Lamare (gtr), Gil Bowers (pno), Harry Goodman (bass), Ray Bauduc (dms) with Shirley Clay & Benny Morton added for recording (first session only).

Dec. 23, 1933: *Got the Jitters* (152682). Vocal by Nappy La-

mare. Co 2870-D.

Deep Jungle (152683). Co 2870-D, CoE DB-5008.

Swing Out (152684). Co 2870-D, CoE DB-5008.

I'm Full of the Blues (152685). Vocal by Ben

Pollack. Co 2870-D.

Jan. 29, 1934: *I Wanna Be Loved* (152686). Unissued.

My Little Grass Shack (152687). Co 2886-D.

Going to Heaven on a Mule (152688). Co 2886-D, PaE R-1800.

Feb. 23, 1934: *Dancing in the Moonlight* (152721). Co

2901-D, Re-Zono MR-1298.

Voo-Do (152722). Co 2900-D, Re-Zono MR-1305.

Old Mammy Ain't Gonna Sing (152723). Vocal by Joe Harris. Co 2901-D, Re-Zono MR-1298.

Here Goes (152724). Co 2905-D.

The Best of My Heart (152725). Co 2905-D.

Re-Zono MR-1305.

Alone on the Range (152726). Co 2910-D.

May 29, 1934: *Night on the Desert* (152733). Co 2939-D.

Sleepy Head (152734). Co 2929-D.

Freckle Face, You're Beautiful (152737). Co 2931-D.

I've Got a Warm Spot for You (152738). Co 2931-D.

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☐ Gee, Baby—"Hot Lips"......80

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☐ Dreams Come True—Wilson......80

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☐ Night Wind—B. Taylor......80

☐ Cryin' Sands—Bill Harris......80

☐ Coquette—Tallard......80

☐ My Man—C. Shavers......80

☐ Willie Weep for Me—Smith......80

☐ Swingin' on Central—Haymer.....1.05

☐ House of Joy—Williams......53

☐ Beulah's Bungle—"Hamp"......53

☐ Louis—Erol Garner......80

☐ Get Happy—Callender.....1.05

☐ Sail on Boogie—"T Bone".....1.05

☐ Juice Head Baby—Vinson......80

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☐ Bijou—Woody Herman......53

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Salt Lake City Veritable Jazz Men's Paradise

By MORRIE C. GUSS

Salt Lake City—For a city of 165,000 souls, this alleged hinterland burg is a bash paradise, replete with plenty of cats, sepien combos and a wealth of local jazz greats.

The latest count of legit danceries, bistros and chat-and-chew spots is 16, a high for the town, which is a religious mecca at that.

Dance ork bookers and every percentage agent laying over here a day or two, realize the vast potentialities of Salt Lake City. That's despite absence of two essentialities found in other cities, namely, ban on cocktail bars and minimum cover charges.

Good Danceries

Fave danceries are Jerry Jones' Rainbow Randevu and Covey's Coconut Grove. Randevu uses most of the name bands, with Hampton and Krupa December attractions. Verdi Breinholdt's 15-pc. local crew has the stand otherwise. At the Grove, largest floor in the country allegedly, Adolph Brox holds on after 25 years and is still a clicko.

In the nitery field there are ten spots with various sized bands. Most lavish layout is the Chariot, but the b.o. is consistently greater at the Chi-Chi club. Webb Holmes' band at the Chi-Chi is a fine solid swing unit. Glen Lee's band is at the El Gaucho and

Prince Albert and his sepien quartet stage nightly revivals of dixieland at La Conga.

Sabbath Spots

Most popular spots on the Sabbath are the Dixieland and Town Hall, both featuring junior grade bash meetings until midnight, when curfew is lifted and customers can jig for one hour. The "Di" is the home of jazzists, ofay or colored. Visiting bandmen flock here on Sunday night and occupy chairs during heated sessions.

Here is a few of the local jazz greats: Dick Iba, robust 88er; Kay Roylance and Don Parker, solid tenormen; Danny Frewen, fine phrasing hot horn; Dick Jones, bowing bassist; Will Wright, arranger; and Dick Palmer, upcoming pianist. There's a lot more, but space limits praisery.

Special Military Rate of \$3 a year has been extended to include all honorably discharged service men and women. Effective to December 31, 1946.

Scott Will Miss Martin Premiere

New York—Raymond Scott, who spent several months composing the score for the forthcoming *Lute Song* and writing incidental music for the erstwhile *Beggars Are Coming to Town*, will not be on hand at the Broadway premiere. Scott wrote nine songs, twenty instrumental scores and six ballet pieces for the Mary Martin starrer, but was scheduled to miss hearing them at the opening. He has resumed his handleading career, and will be off on the road. Play premieres sometime in February.

Whiting Gal Soars High On Wings Of 'Spring'

New York—The poetry boys often dish up something about soaring high on the wings of song. They could come around and do a stanza or two about Margaret Whiting. The California thrush is zooming on the wings of a jet-propelled ditty entitled *It Might As Well Be Spring*.

Her Capitol cutting of the Rodgers-Hammerstein smash from *State Fair* has been high on the best-seller lists for several weeks and has focused plenty of attention on the

red-headed chic.

As is often the case, the artist thought *Spring* was going to be a doggeroo. "It was a last minute replacement on the record date," said Miss Whiting. "We got it when another song we were about to do was taken out of the picture. I said at the time I thought it was a pretty tune but not commercial."

Miss Whiting is one of Johnny Mercer's finds. Johnny first heard her sing when he was working on some show tunes with the late Richard A. Whiting, Margaret's dad. He put her on an airshow he was doing then and later signed her for his disc firm.

Her pop knew his way around a song too. His *Till We Meet Again*, written in 1918, is one of the all-time best sellers, hitting more than eight million copies.

Down Beat covers the music news from coast to coast—and is read around the world.

Savannah Moves Into Kelly's



New York—It's just a hop, skip and a bump from the Zanzibar to Kelly's Stables for Savannah Churchill, sepien singer of blues songs. With her loveliness surrounded in feathers and a pair of stars in her eyes, Savannah started putting those lumps in the throats of Kelly's customers January 4.



Bernie Privin, just before the Miller AAF band broke up, was on the receiving end of a bawling out that could only happen in the army. When a regular army officer-bandman took charge of the remnant of the band he stated no complaints about Bernie's ability, allowing that although the crew was officially a band and not an orchestra, Bernie was a good jazz trumpeter. "Bat," he concluded with military sternness, "it's your style that gets me down. You play trumpet with your legs crossed!"

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(Jumped from Page One)

awards, or whether conflicting engagements will prevent some of them from attending remains to be determined.

Woody Award on Air

Woody Herman, new King of Swing, plans to receive his *Down Beat* award on an early broadcast for his commercial sponsor, Wildroot hair tonic, and trophies will be given simultaneously to three of his sidemen who placed in the all-star band, Bill Harris, trombone; Flip Phillips, tenor sax and Chubby Jackson, string bass.

Arrangements still are to be made for the presentation of awards to Tommy Dorsey, voted the most popular sweet band in the land, and to his runner-up in that division, Charlie Spivak, as well as to other groups, musicians and singers who won titles in the ninth annual poll.

DUKE ELLINGTON CONCERT

Program

NATIONAL ANTHEM

Caravan.....JUAN TIZOL—ELLINGTON (Orchestra)
In a Mellow Tone.....ELLINGTON (Taft Jordan, Trumpet)
Solid, Old Man.....ELLINGTON (Orchestra)
Sons.....ELLINGTON (Harry Carney, Baritone Sax)
Rugged Romeo.....ELLINGTON (Orchestra)
Circe.....ELLINGTON (Lawrence Brown, Trombone)
Air Conditioned Jungle.....ELLINGTON (Jimmy Hamilton, Clarinet)
Excerpts from *Black, Brown and Beige* and *Perfume Suite*.....ELLINGTON
Bugle Break Extended.....MERCER ELLINGTON, BILLY STRAYHORN, ELLINGTON

INTERMISSION

Take the A Train.....BILLY STRAYHORN (Orchestra—Duke Ellington, Piano)
A Tonal Group.....ELLINGTON
A. Fugue
B. Rhapsoditti
C. Concerto for Jam Band (Featuring: Lawrence Brown, Trombone; Jimmy Hamilton, Clarinet; Taft Jordan, Trumpet; Harry Carney, Baritone Sax)
Bassist and Me.....ELLINGTON (Oscar Pettiford, String Bass; Duke Ellington, Piano)
Group:
A. Diminuendo in Blue.....ELLINGTON
B. Translucency.....STRAYHORN and ELLINGTON
C. Crescendo in Blue.....ELLINGTON
Magenta Haze.....ELLINGTON (Johnny Hodges, Alto Sax)
Hometown.....WILLIAM ANDERSON, ELLINGTON (William Anderson, Trumpet; Al Sears, Tenor Sax)
Suburbanite.....ELLINGTON (Al Sears, Tenor Sax)
Songs featuring Albert Hibbler, Vocalist Riffin' Drill.....ELLINGTON (Lawrence Brown, Trombone)

PERSONNEL: Otto Hardwick, Johnny

Hodges, Al Sears, Jimmy Hamilton, Harry Carney, (Saxophones); Lawrence Brown, Claude Jones, Wilbur de Paris, (Trombones); Taft Jordan, William Anderson, Shelton Hemphill, Francis Williams, (Trumpets); Oscar Pettiford, (Bass); Fred Guy, (Guitar); Sonny Greer, (Drums); Duke Ellington, (Piano).

New Year Outlook Not Good In Mpls

Minneapolis—Local music men are looking rather glumly at the new year's musical prospects, with a dearth of good night spots and an overabundance of musicians returning from the service to complicate the picture.

One of the most lucrative jobs to fold here was the early morning hour shot over KSTP, *Dunking at the Card Table* emceed by Clellan Card, Twin City radio fave, and spotting the 12-piece band of Leonard Leigh for the last year. As of January 1 the show will rely on recordings for the musical portion of the show. KSTP's manager Hubbard is well-known here and thruout the country as the most violently antagonistic of Petrillo's critics. Hubbard is at present playing Petrillo via the local press for the AFM ruling against foreign broadcasts being aired in the states.

Being a leader is nothing new to Gordie Bowen, local reed man and batoneer who recently moved his band from the Radisson hotel to Larry Reynolds hotel Eau Claire in Eau Claire, Wisconsin. But as the mayor of the village of Richfield, a suburb of Minneapolis, Bowen is carrying a double load as head man in politics, planning and the other duties that necessitate his travelling from his new spot's bandstand to head board meetings and other village affairs in his own community.

Bob Bass, best remembered for some superb drumming with the 1942 Bob Chester band, is currently sparking the terrific five man outfit at Mike Jennings Tavern. Top musicians are Frankie Roberts on tenor and clarinet, Vince Bastien on tram, Toby Prin at the piano and Tarpaper Brenna, tenor.

—Don Lang

BLUE NOTES

By ROD REED

(Jumped from Page One)

Bing Crosby's desire to do broadcasting from now on via transcription is understandable from the artist's viewpoint—and if that's the only way we can have Crosby, let's by all means have him that way. But many listeners view the trend with alarm. They fear that eventually everything will be transcribed except Walter Winchell and the play-by-play badminton reports. And if this comes to be, it will eliminate their favorite fluff-finding.

Fluff-finders are happiest when somebody's tongue twists up like a pretzel—for instance, the time the announcer introduced "the president of the United States, Hoobert Heever." They were ecstatic a few weeks ago when a harried band-leader on a coast-to-coaster said "juke box." And of course when *BC*, playing with Toscanini, hit that high, sour one, they were happier than a wolf in a harem.

Transcription broadcasting takes all the fun out of life for

Amy Arnell Replaces Connie Haines On Air

Los Angeles—Amy Arnell, formerly with Tommy Tucker, was slated to replace Connie Haines as featured singer on Abbott & Costello airshow with broadcast of Jan. 3. Connie goes to New York for spot in a Broadway show.

Bob Matthews, recently discharged from military service, has also joined the Abbott & Costello show.

Rebop Fashion

Philadelphia—To tell a new school jazzman you don't have to know a "beat" from a "rebop." The test is the goatee, a fashion originated by Dizzy Gillespie. Sharpest bit of chin decoration seen in a long time around here belongs to Red Rodney, the hot horn artist with Elliot Lawrence's band. It's a red-haired version, of course.

Fluff-finders. If the cats hit a clinker on wax, they can do it over until they unclink. And what worries the FF's most is that if everything is plattered in advance, they'll never more have the delight of hoping for the worst when Fred Allen refers to the Muck and Fuss Corporation.

Igor Stravinski recently took out his final U. S. citizenship papers. A truly heroic gesture when you consider how many of our strato-brows consider that no music written by an American can be any good, really.

Changing the title *Out of Nowhere* to *You Came Along* means this sort of thing won't happen again. In 1931 when the song was new, a Buffalo night spot operator was doubling as emcee of the club's remote broadcasts. Being the Sam Goldwyn of his league, he stepped to the mike and declared, "The orchestra will play *Out of Nowhere*."

UMBLE OPINIONS—Everybody who voted for J. C. Higginbotham as top sideman on tram was as right as C-A-T spells "cat."... Johnny Long's Guonod job is something you'd like for your platter pile.... Al Casey's git bit at the Downbeat is even more enthralling than the stuff put out by Big Sid and Billie.... Bob Crosby's new band has more bounce than a pair of falsies in a reconvered jeep.... Evelyn Knight's intriguing song style turns *Grandfather's Clock* into a gorgeous Gruen.... Catch Joe Mooney on WHN's *Gloom Dodgers*. Works up a sort of Slam Stewart effect, with an accordion yet!



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Calloway, Pla-Mor Litigation Forseen

Chicago—Dismissal of police charges against Cab Calloway, resulting from the Pla-Mor fracas when Cab attempted to visit Lionel Hampton at a white dance, clear the way for legal action by the band leader against management of the ballroom.

The ballroom may find itself ignored by talent agencies and Negro maestros, in an effort of the National Assoc. for Colored People to cancel all dates for the Pla-Mor. The matter may be taken to the AFM.

Supporting Hampton, who had walked off the stand, forfeiting a \$2,000 guarantee, when he was informed of the incident, were band leaders Cootie Williams, Lucky Millinder and Erskine Hawkins, who have asked for guarantees against a repetition of the Calloway incident.

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Allen, Red (Onyx) NYC, nc
Auld, George (Fan's) Philadelphia, 1/18-24, t

B
Barron, Blue (Casino) Quincy, Ill., Opng. 1/29, nc
Bassie, Count (Palace) Cleveland, 1/17-23, t; (Royal) Baltimore, 1/25-31, t
Beckner, Benny (Lake Club) Springfield, Ill., 1/18-31, nc
Benson, Ray (Monte Carlo) NYC, Opng. 1/20, nc
Brandwynne, Nat (Statler) Washington, D. C., h
Brewer, Teddy (McCurdy) Evansville, Ill., h
Brooks, Randy (RKO) Boston, 1/24-30, t
Brown, Les (Pennsylvania) NYC, h
Buse, Henry (Majestic) San Antonio, Tex., 1/17-23, t; (Majestic) Dallas, 1/24-30, t; (Worth) Ft. Worth, 1/31-2/5, t

C
Calloway, Cab (Sherman) Chicago, h
Carle, Frankie (Adams) Newark, N. J., 1/17-23, t

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Courtney, Del (Palace) San Francisco, h
Cugat, Xavier (Colonial Inn) Hollendale, Fla., nc
Cummins, Bernie (Troadero) Evansville, Ind., nc

D
Davidson, Gee (Rio Cabana) Chicago, nc
Dorsey, Jimmy (400) NYC, r
Dorsey, Tommy (Capitol) NYC, t

E
Eckstine, Billy (Apollo) NYC, 1/25-31, t
J., nc
F
Foster, Chuck (Blackhawk) Chicago, r

G
Garber, Jan (Trianon) Southgate, Cal., nc
Goodman, Benny (Meadowbrook Gardens) Culver City, Cal., nc
Gray, Glen (Terrace Room) Newark, N. J., Opng. 1/22, nc

H
Hampton, Lionel (Strand) NYC, t
Herman, Woody (Paramount) NYC, t
Hines, Earl (El Grotto) Chicago, nc
Howard, Eddy (Aragon) Chicago, h
Hudson, Dean (Claridge) Memphis, h

J
Joy, Jimmy (Peabody) Memphis, Tenn., h

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Kinney, Ray (Statler) Buffalo, N. Y., h

Krupa, Gene (Palladium) Hollywood, Cal., h

Lewis, Ted (Latin Casino) Philadelphia, nc

Lombardo, Guy (Roosevelt) NYC, h

Long, Johnny (Meadowbrook) Cedar Grove, N. J., nc

Lopes, Vincent (Taft) NYC, h

McIntyre, Hal (Commodore) NYC, h

Martin, Freddy (Ambassador) Los Angeles, h

Millinder, Lucky (Savoy) NYC, Opng. 1/18, h

Molina, Carlos (Florentine Gardens) Hollywood, Cal., nc

Monroe, Vaughn (Earle) Philadelphia, 1/18-24, t; (Shea's) Buffalo, 1/25-31, t

Mooney, Art (Lincoln) NYC, h

Morrow, Buddy (Chase) St. Louis, Opng. 1/29, h

Oliver, Eddie (Roosevelt) New Orleans, h

Paxton, George (Roosevelt) NYC, b

Pearl, Ray (Casino) Quincy, Ill., Clang. 1/27, nc

Pettit, Emilie (Versailles) NYC, nc

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Selman Field, La.—Bending very interested ears to Major General Claire Chennault, oft-decorated hero of the air war over China, are Frankie Masters and vocalist Phyllis Myles. The general, in turn, spent the evening dancing and listening to Music by Masters at a party given in his honor by officers of Selman Field recently.

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McIntyre, Hal (Commodore) NYC, h

Martin, Freddy (Ambassador) Los Angeles, h

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Coleridge-Davis in Philly Spot

Philadelphia — Adolph Goldman, manager of the Shangri-La niter which won a case against AGVA, is restoring floor shows to the spot with a complete change of policy. Niter is reviving all colored shows and a cover charge.

First show is a tab unit headed by Marva Louis with the Coleridge-Davis band setting up the music. It's approximately 10 years since a top Philly spot featured all colored floor shows and idea is clicking.

Local 77 stayed out of the AGVA fight with the spot and let units work the Shangri-La during the period when shows were banned. AGVA went to bat for a show producer and management and musician's union claimed fight was out of AGVA's jurisdiction.

Hot Lips Page Re-opens Fans

Philadelphia—The Fans theater, formerly the Fays, had a temporary shut-down after a four week run of colored stage shows which flopped. House opened its doors on December 28 featuring a name-band policy with Hot Lips Page as the opening attraction.

This new policy means that the Fans and the Earle will vie for name bands. The Earle, a house operated by the Warner chain, has been having a headache for several seasons since name orchestras are scarce as hen's teeth for vaude appearances and has gone for as many as six straight weeks with straight vaudeville attractions using the house band. The competition will not be easy to take.

Izzy Hirst operates the Fans.

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G I Does Singing The Hard Way

New York—Some people fall right into an air spot without even trying, but Tommy Lawlor had to go all the way from Brooklyn to Mindanao in the Philippines to rate a shot.

The young man, remembered in musical circles here for his work with the Sande Williams orchestra in the Hotel Astor before the war, is identified with the program *Tommy Lawlor Sings*, aired twice weekly to some 75,000 troops still stationed on the island. Lawlor really did it the hard way, spending 31 months in the 31st Division's artillery before being transferred into its 20-piece band.

Welles and Humber Talk Over New Show

New York—It'll be regarded as a feat of magic in itself if the show *Abracadra* ever is produced, though talk about it, after all these years is rife again. The fact that Richard Humber and Orson Welles were seen huddling together in several spots recently has spread the rumor that Orson may star in the bandleader's show, as well as cough up some of the necessary shekels which have stymied it to date.

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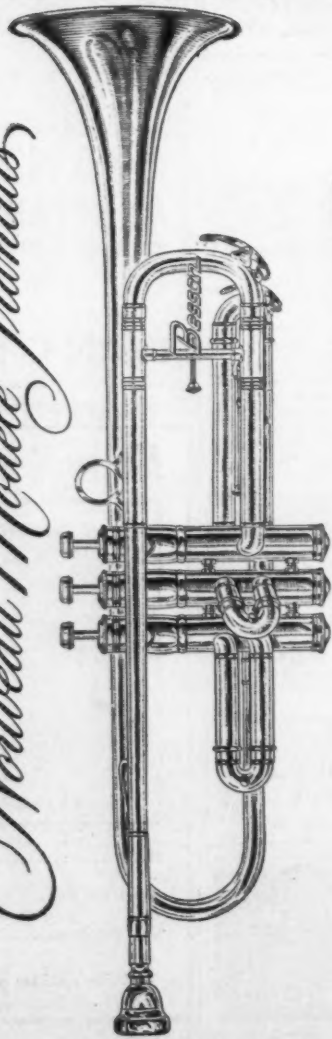
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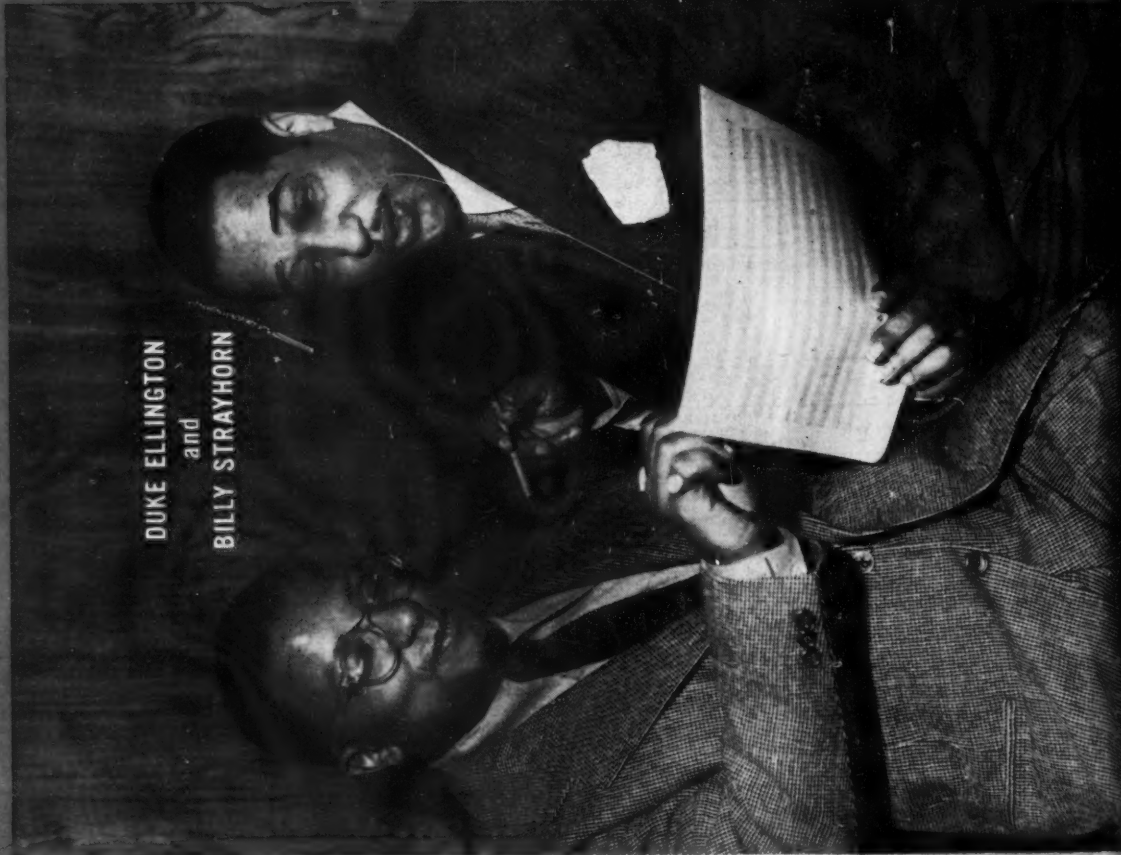
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